MUSIC THROUGH THE AGES

COMPLETELY REVISED EDITION

By

MARION BAUER

AND

ETHEL PEYSER

Seventh Printing

MTTA
$6.00e

Music Through the Ages

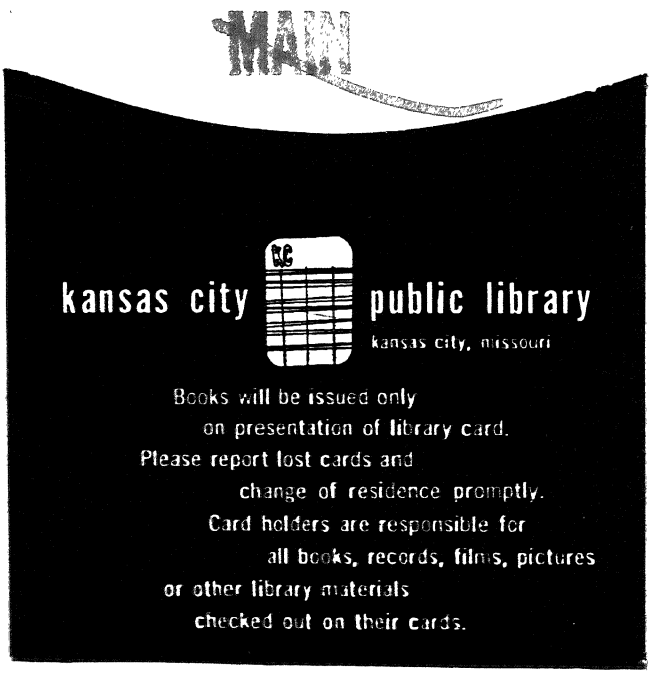
By MARION BAUER
and
ETHEL PEYSER

The completely revised and greatly enlarged edition of this history of music covers all developments and discoveries of the last ten years. Every section has been revamped and enlarged to include every new discovery in the past and every new happening in the present. The chapters on ancient music, music of the Orient, primitive music, and medieval music, include the latest musicological discoveries. The discussions of the music of ancient Greece and Rome are the most lucid known for the layman and student. The chapters dealing with American music are a complete and up-to-date history of American music (up through Frank Sinatra!). There are entirely new chapters on Radio and on Latin America, chapters not to be found in any other general history of music. The up-to-date bibliography, which accompanies each chapter, and the detailed cross index are other features invaluable for student, layman, or teacher.

3 1148 00012 6409

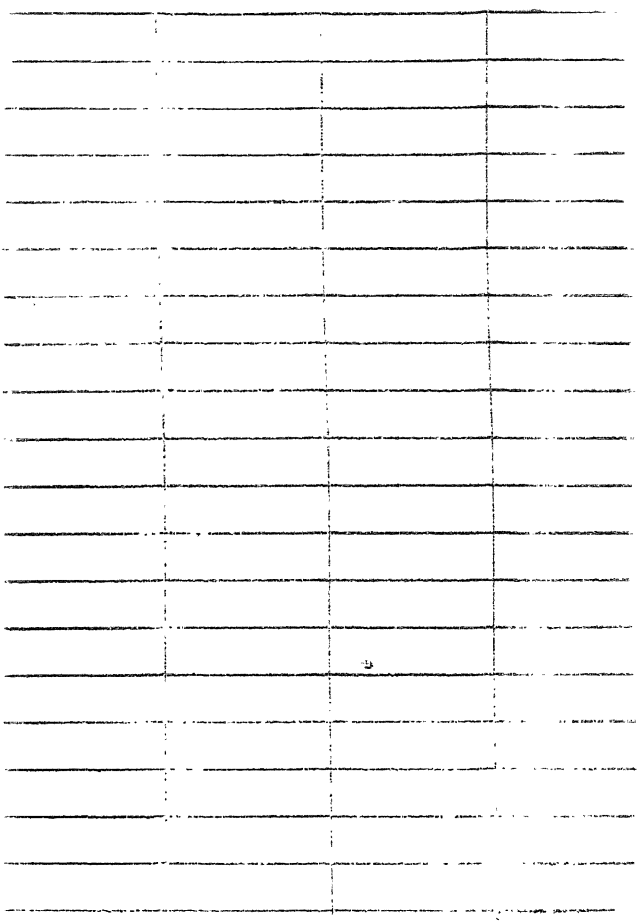
MAI OCT 21 1982

780.9 B34m2 68-75053
Bauer
Music through the ages



MUSIC

THROUGH THE AGES



By the Same Authors

HOW MUSIC GREW
MUSIC THROUGH THE AGES

MUSIC
THROUGH THE AGES

A NARRATIVE FOR STUDENT AND LAYMAN

by

MARION BAUER
ASSOCIATE PROFESSOR, DEPARTMENT OF MUSIC,
NEW YORK UNIVERSITY

and

ETHEL PEYSER
Authors of *How Music Grew*

A NEW EDITION,
COMPLETELY REVISED

G · P · PUTNAM'S SONS · NEW YORK

COPYRIGHT, 1932, 1946, BY

MARION BAUER AND ETHEL R. PEYSER

All rights reserved. This book, or parts thereof, must not be reproduced in any form without permission.

Seventeenth Impression

Second Edition
Completely Revised

MANUFACTURED IN THE UNITED STATES OF AMERICA

780.7
E34m

We dedicate this book
to the students and music lovers
who have been impelled
by a curiosity about music
to open its covers.

KANSAS CITY (MO.) PUBLIC LIBRARY
6S75C53

"*It is the province of music to make us investigate the radical nature of things, and to cause us to comprehend the various transformations taking place.*"

Trans. by B. JENKINS from *Yok-kyi*
(*Pro Musica* Quarterly, Dec., 1928)

CONTENTS

PAGE

AUTHORS' INTRODUCTION xi

PART

I. PRIMITIVE AND ANCIENT MUSIC (*Monodic Age*) . 3

CHAPTER

1. Music Through the Ages 3
2. Music of Primitive Man 8
   AMERICAN INDIAN, HINDU PRIMITIVES, AFRICAN NEGRO
3. Music of the Ancients 14
   EGYPTIAN, ASSYRIAN, HEBREW, ARAB, HINDU
4. Music of the Orient 26
   CHINESE, JAPANESE, SIAMESE, BURMESE, JAVANESE, ETC.
5. Musical Foundations—Greece and Roman Adaptations 32

II. MUSIC OF THE CHURCH (*Polyphonic Age*) . . . 44

6. Medieval Music the Product of the Church (Polyphonic Age Foreshadowed) 44
   DARK AGES, PLAINSONG, NOTATION, FORMS, ETC.
7. Rise of Schools—Motets and Madrigals . . 69
8. Reformation and Renaissance 76
   PRINTING, TUDOR MUSIC, LUTHER, PALESTRINA, ETC.

III. SECULAR MUSIC (*Harmonic Age Foreshadowed*) . . 84

9. Bards, Troubadours, Minnesingers . . . 84
10. Folk Music through the Ages 92
11. The Foreshadowings and Beginnings of Opera . 108
    CAMERATA, MONTEVERDI, BALLETS, SINGSPIEL, MASQUES

PART PAGE

IV. INSTRUMENTAL MUSIC (*Harmonic and Polyphonic Influences*) 119

CHAPTER

12. New Instrumental Paths 119
SUITE, EARLY SONATA, OVERTURE, FUGUE, ETC.

13. The Violin, Its Makers and Its Music . . . 127

14. Early Composers for Keyboard Instruments . 132
FRENCH, ITALIAN, ENGLISH AND GERMAN

V. THE CLASSIC PERIOD (*Harmonic Age*) 143

15. Bach—The Bridge between Polyphonic and Harmonic Eras 143

16. Eighteenth Century Forms 154
A. HANDEL AND ORATORIO
B. BACH'S SONS AND THE SONATA
C. MANNHEIM SCHOOL AND THE SYMPHONY

17. Classical Opera 166
SCARLATTI, PURCELL, LULLY, RAMEAU, GLUCK, ETC.

18. Haydn—Innovator 177

19. Wolfgang Amadeus Mozart 186

20. Beethoven—The Bridge between the Classic and the Romantic 198

21. "Beethovenism" and the Pianoforte . . . 205

VI. THE ROMANTIC PERIOD (*Harmonic Age*—cont'd) . 217

22. Schubert, the Song Maker 217
THE GERMAN *Lied*

23. Mendelssohn—The Classic Romanticist . . 226
THE MENDELSSOHN SCHOOL

24. Schumann—The Literary Romanticist . . . 235

25. Chopin—The Poet-Soul 244

26. Program Music: Berlioz and Liszt 254
DEVELOPMENT OF THE SYMPHONIC POEM

PART PAGE

VII. ROMANTIC OPERA 268

CHAPTER

27. Opera in France, Germany, Italy and England 268
GRÉTRY, VON WEBER, MEYERBEER, ROSSINI, SULLIVAN, ETC.

28. Richard Wagner and His "Music of the Future" 278

29. Late Nineteenth-Century Opera 290
VERDI, PUCCINI, OFFENBACH, BIZET, GOUNOD, MASSENET, STRAUSS, ETC.

VIII. LATE NINETEENTH-CENTURY TRENDS 306

30. Brahms—Nineteenth-Century Neoclassicist . 306

31. Romantic Symphonists 319
BRUCKNER, MAHLER, WOLF, STRAUSS, TCHAIKOVSKY, SAINT-SAËNS, ELGAR

32. The Symphony Orchestra 333
ORCHESTRATION, CONDUCTORS AND THE ORCHESTRA

33. Nationalism 345
(PART I) THE RUSSIAN FIVE

34. Nationalism 353
(PART II) NORWEGIAN, BOHEMIAN, SPANISH, ENGLISH, ETC.

35. César Franck and his Disciples 366
La Société Nationale, D'INDY, FAURÉ, ETC.

IX. MUSIC IN AMERICA 379

36. Beginnings of Music in America 379
HYMNODY AND SINGING SCHOOLS, FIRST COMPOSERS, ORCHESTRAS AND OPERA

37. American Folk and Popular Music . . . 393
SOURCES AND RAMIFICATIONS—JAZZ

38. The Third Period of American Music . . 409

39. Twentieth-Century America 426

PART PAGE

X. TWENTIETH CENTURY—NEW TENDENCIES (*Rhythmic—Atonal Age*) 466

CHAPTER

40. New Tendencies—Debussy and Impressionism . 466
RAVEL, DUKAS, ALBENIZ, SCRIABIN, ETC.

41. Scriabin and Stravinsky 486
MYSTIC AND REALIST

42. Schönberg and Atonality 499
HIS FOLLOWERS

43. The Twentieth Century in Europe . . . 510
FRANCE, GERMANY, ITALY, AUSTRIA, ENGLAND, SPAIN, ETC.

44. The Music of Latin America 543

45. Electricity's Influence on Instruments and Music 571

INDEX 593

INTRODUCTION

In our introduction to the first edition of *Music through the Ages* (1932) we said:

"*Music through the Ages* is designed as a tool for the student to pick out the salient points in the long and vivid story of music, with no intention to be encyclopedic. Although primarily for the student, it is written also with the idea of enticing the layman and stimulating him to acquire information about the varying phases of music since its genesis through the era in which he lives; and to leave with him some inkling as to what may come in the future."

This is still our purpose but we would add that we want this book to assist readers in their understanding of radio, recorded, and concert-hall music and to be an effective textbook in the classroom and in the home.

We hope that we have succeeded in proving that music has had its "ups and downs," sometimes rising to great heights and sometimes lapsing to uninspired "lows." Every art has a beginning, its period of experiment, its highest flight, its decline, followed by a wholesome, if sometimes unwelcome, birth of new ideas, which form the nucleus of new procedures. It is the way of all healthy and lusty art. This can be plainly witnessed and traced in poetry and painting even in a most elementary study of classicism and realism to an inevitable adaptivism (a happy mixture of digestible elements in any art).

Because music stretches into the future before the ears and eyes of those who can hear, we have related music to life. We have given it practical as well as aesthetic values in order to proclaim its stamina throughout the ages as a living, progressive, and essential art . . . despite its ever recurring and wholesome surface and later-to-be-discarded "queernesses." Its queernesses are like the awkwardness of youth, uncomfortable, clumsy today, forgotten tomorrow. You will have this revealed to you as you become familiar with this book. In this way we hope, among other things, to help our readers to a tolerance of the new and a willingness to listen and to wait. We also hope to convince our readers of the importance of the early stages of music history.

The scope of this book may be amplified by making use of the lists

of suggested reading at the end of each chapter, as we have used them for our bibliography.

It is not necessary to read *Music through the Ages* from cover to cover, although we hope you will. You may progress chronologically from section to section according to the subject under discussion, in the classroom or out of it, and in this way achieve the progressive unity at which we have aimed.

Finally, we leave *Music through the Ages* to you, as a key to unlock some of the infinite chambers of the most elusive of the arts. Should you succeed in this the authors will rejoice.

A word of thanks is due Robert Haven Schauffler whose *Beethoven: The Man Who Freed Music* has been a valuable source book. Most stimulating, too, was *The Unknown Brahms: His Life, Character and Works, Based on New Material.* In addition we are indebted to Mr. Schauffler for permitting us to use information from his *Florestan: The Life and Work of Robert Schumann.* We cannot end the annals of our gratitude without expressing our profound appreciation to Curt Sachs for permitting us to quote and use information from his altogether fascinating books, packed with new material: *World History of the Dance, The History of Musical Instruments, The Rise of Music in the Ancient World East and West.* To Gustave Reese we wish to proffer our thanks for his able book *Music in the Middle Ages,* from which we have quoted occasionally, and to Paul Henry Lang for his encyclopedic *Music in Western Civilization.* Also to Cyr de Brant do we give thanks for his wisdom in counsel on such matters as concern the lives and works of Orlando Lasso, Palestrina, and material concerning the music of the early Christian era. *The International Cyclopedia of Music and Musicians* (Oscar Thompson, editor) has proved invaluable. And we thank Cecily Lichtenstadt for timely suggestions.

A new chapter on Latin-American music will prove, we hope, to be a timely addition. We must thank the Thomas Y. Crowell Company for its generosity in lending us the proofs of Nicolas Slonimsky's *Music in Latin America,* which was invaluable as source material; also in granting us permission to quote from its pages. The chapter was enhanced in value by material from the National Broadcasting Company's handbooks of the University of the Air, *Music of the New World: Music in American Cities* and *Folkways in Music.* We are grateful for permission to quote from them. We also thank Gilbert Chase for his kindness in lending us the proofs of his bulletin *Guide to Latin American Music,* and for permission to quote from his published writings, the NBC handbooks, and his illuminating book, *The Music of Spain,* published by W. W. Norton.

We thank Aaron Copland, one of our American composers who is an authority on contemporary conditions, and his publisher, Whittlesey House, for quotations from *Our New Music*.

We also wish to point out that the name of this book was suggested by *Art through the Ages*, Helen Gardner's most admirable book, and that Noel Payne, eminent radio technician, has been kind enough to give us many an idea for our radio chapter.

MARION BAUER AND ETHEL PEYSER

MacDowell Colony, Peterborough, N. H.,
and New York City

MUSIC

THROUGH THE AGES

PART I

PRIMITIVE AND ANCIENT MUSIC
MONODIC PERIOD

1. MUSIC THROUGH THE AGES

Music's Universality — The Savage of Today Reveals Primitive Traits — Music Materials the Result of Experimentation — Probable Origin of Song — Scales Change to Meet Music's Need — Origin of Instruments — Music — Sacred and Secular — Present Era One of Transition.

MUSIC through the ages has a universal appeal because of its constant entanglement with the social, religious, scientific, political and æsthetic elements of life. It becomes, therefore, a document of human experience recorded in movement and sound.

THE SAVAGE OF TODAY REVEALS PRIMITIVE TRAITS.—The beginning is shrouded in that period which antedates man's records and belongs to prehistoric ages. Fortunately, however, all primitive peoples seem to share the same experiences and we have been able to learn something of the earliest stages of music through studying the savage wherever we find him. In this age, which we are wont to call ultra-modern, all phases of civilization are represented from the primitive to the sophisticated. The Bushman of Australia exists in the same world which has produced the learned Oxford professor, and the Oxford professor comes from stock which was once as primitive as the Bushman.

This overlapping of eras gives us the opportunity to discover traits common to early man in all periods. In him we find traces of an attempt at self-expression, an unconscious art impulse or instinct, an apparent need to reproduce mental and emotional states.

MUSIC MATERIALS THE RESULT OF EXPERIMENTATION.—The materials out of which music is made are thousands of years old. Scales, instruments and notation are the results, not of fixed and definite development, but of centuries of experimentation and application of processes sometimes with purpose, but as often accidental.

Centuries passed before man had succeeded in organizing language and in understanding natural phenomena. Think of the terror of primitive man in the face of natural phenomena which we accept as ordinary occurrences. Think how long it was before music was anything but crude rhythmic patterns and equally crude snatches of melody. The savage gave vent to his feelings of joy and grief in bodily motions, and accompanied them by rhythmic noises. What he enacted in pantomime or expressed in grunts and shouts, gradually became dance and song. Long before music was subjected to codification, it was man's means of spontaneous emotional expression. Before it could become either an art or a science, a musical language had to be developed. This language has varied greatly among different peoples and at different periods.

PROBABLE ORIGIN OF SONG.—Prehistoric man made noises much as a child does, and finding them pleasing or queer, he repeated them until he was almost hypnotized by the sound of his own voice. Incidentally, he relayed them for the entertainment of his fellows. If they liked the sounds they joined him in singing, and thus a relationship between the tones began to develop, based on the ease with which they could be sung.

Apart from this probable origin of song, when the savage reached the stage of having a spoken language, he soon invented a crude, impassioned chant which he used in relating his adventures of the hunt or of battle. How many centuries it took man to arrive at definite pitch we do not know. John Frederick Rowbotham says in *A History of Music* that "it seems probable that the note in music has had the same history as the word in language," and that the early musical phrases centered around a pivotal tone but did not stick to it.

SCALES CHANGE TO MEET MUSIC'S NEED.—We are prone to take our own major scale so much for granted that we regard it as "natural" but it merely happens to be the scale accepted today. There were many before it, others are in use at the present time, and new ones are on the way.

With primitives, scale formation is apparently accidental, the result of an unconscious choice of tones and intervals. Unconscious or deliberate, however, it underlies all song and governs the construction of instruments. William Pole in *Philosophy of Music* says that "the history of the scale is essentially the history of music itself in its early existence; and it shows the nature of the principles which have been at work in forming the art, and bringing it into its present state."

ORIGIN OF INSTRUMENTS.—As rhythm obviously antedates melody, it is natural to suppose that the first musical instruments were those

which marked rhythm. Nature has given us two sets of percussion instruments, our hands and our feet; we have ample evidence of their early usage. The next step was to knock pieces of wood together; then to hollow out a tree trunk and to stretch an animal skin across the top to make a drum as did Indians. Savage races frequently used skulls of animals (and occasionally of humans) as frames for their drums. Rattles and stampers were among the first instruments.

Practically all types of instruments existing today can be traced from those of savages, of the ancient nations, of oriental races, Arabs and Hindus, of early European tribes and of the medieval civilization.

According to Rowbotham, musical instruments can be reduced to three distinct classes:

(1) the drum type;
(2) the pipe type;
(3) the lyre type.

The first type includes all instruments of percussion. The second includes flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, bugles—all wind and brass. The third comprises all stringed instruments—harp, lyre, lute, guitar, mandolin, the violin, in all its varieties, the piano and its forerunners, etc. A complete list of instruments from antiquity to the present day would reach into thousands, and the variety of names for practically the same kind of instrument is incredible, but as to type, they all fall under one of these three heads.

Rowbotham claims that "these three types are representative of three distinct stages of development through which prehistoric instrumental music has passed, and the stages occur in the order named." Drums were used before any other instrument, and were used alone; pipes were added next, and both pipes and drums were used; the stringed instrument seems always to have been invented after drum and pipe, and marks a higher stage of development.

The drum was the instrument of religious ritual among primitive races and early civilizations. From myths and legends can be traced back to prehistoric ages the instruments of percussion, and the invention and use of the other instruments. That song and dance accompanied by the drum were used in ceremonials of both religious and secular character is a natural sequence.

An organized drum-worship was practiced among many savage tribes, with centers in Lapland and South America. The same custom may be traced in as widely separated sections as Behring Straits and Patagonia, traveling in an almost unbroken line.

PRIMITIVE DANCE.—According to Dr. Curt Sachs, "Rhythmic pat-

terns of movement, the plastic sense of space, the vivid representation of a world seen and imagined—these things man creates in his own body in the dance before he uses substance and stone and word to give expression to his inner experiences." Dance was as important to primitive man and to the ancient races as was song. It was a part of religion, "a sacrificial rite, a charm, a prayer, and a prophetic vision," Dr. Sachs says in his *World History of the Dance*. "It summons and dispels the forces of nature, heals the sick, links the dead to the chain of their descendants; it assures sustenance, luck in the chase, victory in battle, it blesses the fields and the tribes. It is creator, preserver, steward and guardian."

MUSIC—SACRED AND SECULAR.—A long road but a direct one led from savage rites, by way of pagan ceremony, to church ritual. Until less than three centuries ago organized religion directed the trend of music even as it influenced sculpture, painting and literature. Dionysian hymnody, the Hebrew Psalms, plainsong, the motets and masses of Palestrina and others of the Italian and Franco-Belgian schools are convincing examples. Vocal music predominated.

Traveling along a parallel highway, the music of the people has come down through the ages. Their songs and dances have formed the basis of all secular music and of practically all instruments and instrumental forms. Out of the accompaniment for dancing came the classical suite of Bach and his contemporaries, which gave way to the sonata of Haydn, Mozart, and Beethoven. In turn, when the revolt against classicism produced romanticism, music, following in the wake of the other arts, fell into smaller and more integrated forms, better adapted to the need of a more subjective expression, such as we find in Chopin, Schumann and even Debussy.

Debussy, ushering in the 20th century with impressionism, shows the further influence of painting and poetry on the art of music.

PRESENT ERA ONE OF TRANSITION.—We are now living in a time of experimentation and transition comparable to such momentous periods as the 15th century when *organum* gave way to *ars nova* (Chap. 6); the end of the 16th century which led to the birth of opera; and again, the beginning of the 19th century, when the declaration of personal independence burst forth as the romantic movement. Realizing that the story of music is a record of mutations, we should be prepared for the inevitability of the change taking place under our own ears, and furthermore, to understand the normality of present-day trends. Instead of becoming discouraged at what seems to be the shattering of tested musical customs, we should be stimulated, and acknowledge the fact that art grows by adapting itself to its own era.

SUGGESTIONS FOR FURTHER READING

The Study of the History of Music. Edward Dickinson. Scribner. 1921.
A History of Music. J. F. Rowbotham. Bentley. 1893. (Out of print, obtainable at public libraries.)
Primitive Art Instinct. Marion Bauer. *Musical Quarterly.* Schirmer. April, 1923.
Primitive Music. Richard Wallaschek. 1893. (Out of print, obtainable at public libraries.)
Musical Instruments. South Kensington Museum Art Books. Carl Engel. Chapman and Hall. 1875.
The Rise of Music in the Ancient World East and West. Curt Sachs. Norton. 1943.
The History of Musical Instruments. Curt Sachs. Norton. 1940.
World History of the Dance. Curt Sachs. Norton. 1937.

2. MUSIC OF PRIMITIVE MAN

The American Indian — Indian Music, A Life Record — Basketry and Mysticism — Societies — Medicine Men — Characteristic and Imitative Dances — Inherited Music — Love of Music — Character of Music and Scale — Rhythmic Peculiarities — Instruments — String Types Lacking — Eskimo Music and Drums — Indian Rattles — War Pipes and Courting Flutes — Aztec and Peruvian Instruments — Spanish Adaptations — Peruvian Council of Music Before 1492 — Hindu Primitives — No Fixed Tonality — Drums — Endless Reiteration — Rituals — African Negro — Rhythm Beyond Comparison With Other People's — Origin of Habanera and Tango — Instruments — Evaluation of African Genius.

THE AMERICAN INDIAN.—Because men feel, think, act and play alike, and because civilization goes through approximately the same steps in its march from savagery to sophistication, the American Indian is a concrete example of the primitive musician.

In fifty-eight families of aborigines known by the generic name *Indian*, each has its own language, and its songs. Without a common system, however, all tribes disclose similar traits characteristic of primitive music in general, and of the red man in particular. Revealing the inner life of a primitive race, the Indian's song is a record of birth, marriage and death; of his gods and of his entire experience. He has ceremonial songs, dream songs, weather and medicine incantations, war, hunting and children's songs, personal narratives, chief and council songs, songs for legends and in honor of individuals, and dance and game songs.

In basketry is the counterpart of the mystic symbolism revealed in Indian music. Even as we read the story of Egypt in her hieroglyphics (Chap. 3), so we find Indian myth and history recorded in their rugs, baskets and pottery, which are made, often, not as useful objects but to enshrine a legend.

Societies are an important part of Indian life. The Indians became

members of the Bear, Elk, Eagle, Buffalo or other societies according to the animal of which they dreamed in their fasting visions. Each organization had its characteristic songs and dances.

To the Indians, as to ancient primitives, the sun is a deity, and one of their most important ceremonies was the sun dance, to which the white man, misinterpreting the symbolic significance of the Indian's supreme offering to the "Great Spirit," put a stop.

Music was an indispensable factor in healing the sick. The medicine man was doctor, lawyer, priest, philosopher, botanist, and musician. The right song had to be used with the right medicine. Each member had his own songs, some of which he composed and others he had to buy, as no one was allowed to sing another's song.

Some of the many Indian dances which may still be seen are the grass dance, the rain dance of the Zuñis, the snake dance of the Hopis, the begging dance, etc. In their ceremonies, the Indians imitated the movements, cries, and outstanding characteristics of the animals for which their society was named.

CHARACTERISTICS OF THE MUSIC.— The Indian boy learns the history of his tribe and its songs at the same time. The old men and women are his teachers. The leading drummer and singer, second to the chief in importance, is regarded as the official historian.

The Indian's scale has not been influenced by centuries of musical learning, nor has he an instrument of the string type to help him in establishing pitch. It contains five tones (sometimes six)—the pentatonic scale of many primitive races, of the Chinese, Japanese, early Greeks, Hindu, Irish, Scotch and early English. Its appearance in widely separated eras, localities, races and stages of civilization substantiates the belief in the repetition of experiences which have manifested themselves in ritual and art.

The Indians, like other primitive music makers, gradually descend in pitch, so that in most songs the final tone is the lowest. The vocal range often covers two octaves. The interval of a fourth is characteristic. Although Indian melodies sound alike to us, typical intervallic and rhythmic figures distinguish different kinds of songs. An Indian would never mistake, for example, a begging song for a game song, or a buffalo hunt song for a warpath song. "Also it should be borne in mind that Indian music is essentially for singing.... The actual melody can be recorded with its rhythmic accompaniment of drum or rattle. But the rendering of the song,—the vocal embellishment, the strange gutturals, slurs, and accents that make Indian singing so distinctive,—all this is altogether too subtle and too much a part of the voice itself to be possible of notation." (Natalie Curtis' *The Indians' Book*.)

In her study of the Teton Sioux music, Frances Densmore stresses the importance of the rhythmic unit, a group of tones of various lengths occurring more than twice in a song and having an evident influence on its rhythm.

Natalie Curtis said: "Not knowing harmony, it is chiefly on variety of rhythm that primitive man depends for his variety of musical effect. No civilized music has such complex, elaborate, and changing rhythm as has the music of the American Indian."

The Indians accompany their songs with a drum. The rhythm seems complicated to us as drumbeat and voice do not always synchronize. The white man has never decided whether this is because the Indian has a supersensitive rhythmic sense or a defective one.

His love for his drum is proverbial. When the Ojibways travel, they carry a hidden drum, with which they entertain themselves during rest periods. The rivalry among the gifted drummers of the Ojibway tribe once led to contests which were akin to the medieval competitions of Minnesingers in Germany.

INSTRUMENTS.—The drum and the rattle are the most commonly used instruments. Flutes and whistles are also found. The drums, of animal skins, generally vary in size from the hand drum common to many tribes, to that of the Sioux which is about the size of a washtub, and is set on the ground and pounded by two or more players simultaneously. Its noise is deafening and constant. The Ojibway drum has two surfaces and is usually decorated with gay designs in color.

The Indian of South America and of Mexico has instruments of great antiquity which appropriately illustrate primitive man's achievements. A specially ingenious drum of the Aztecs was carved elaborately out of a single block of hardwood.

The Eskimo's only instrument is a small drum about the size of our tambourine with a handle of bone or deerhorn often fantastically carved. It is used to accompany dance songs.

Eskimo songs may be roughly divided into two classes: folk songs, game songs, and magic songs, which are handed down practically unchanged through generations; and the dance songs or "topical" songs which are popular for a short time and then disappear.

The Indian rattle, another important and much loved instrument, is made of gourds, horns of animals, or carved out of wood in the shapes of birds and of animal heads, and is filled with pebbles or shot. The medicine men have always used rattles with their incantations. Before the discovery of America, the Mexican Indians had rattles similar to those of the North American Indians. Sometimes they were made of pottery.

Every society had its war whistle or "war-pipe." The "elk" whistle, the characteristic instrument of the grass dance, produced the natural harmonics of a bugle or trumpet.

Of quite different usage were the courting whistles. These belong to the flute family, and although never used for festivals or dances, they served the important purpose of helping the lover in his courting. No two of these crude homemade flutes are pitched alike. As love songs were more or less improvisational, few are found among the recordings of Indian music.

AZTEC AND PERUVIAN INSTRUMENTS.—The Aztecs and the Peruvians made their pipes and whistles of pottery and of bone, grotesque in shape, and shrill in sound. They also had a flageolet-like instrument with finger holes which was important in religious festivals and public ceremonies. When a ruler ascended the throne, he made a prayer: "I am thy flute; reveal to me thy will; breathe into me thy breath like into a flute...." Some of these instruments are still in use among the Mexican Indians.

Syrinxes on view in the British Museum indicate that the ancient Peruvians had an instrumental music built on intervals similar to those of Asiatic countries, more advanced than the music of the North American Indian.

Trumpets, seven feet high, and conch shells which were used as war signals have been mentioned by writers as having existed at the time of the discovery of America.

The Incas gave music an important place in military, religious and secular ceremonies. The Spanish invaders copied the style in some of their own compositions. Peruvian minstrels composed and recited songs in the form of the Spanish *bolero*. Carl Engel, in *Musical Instruments*, says: "The Mexicans possessed a class of songs which served as a record of historical events. Furthermore they had war-songs, love-songs, and other secular vocal compositions as well as sacred chants, in the practice of which boys were instructed by the priests in order that they might assist in the musical performances of the temple.... Persons of high position retained in their service professional musicians whose duty it was to compose ballads and to perform vocal music with instrumental accompaniment."

Music had reached such a stage of development on this continent before the arrival of Columbus, that there was even a "council of music" which promoted the advancement of arts and sciences and was, in fact, an academy for general education.

In Central America in the 16th century, Spanish missionary priests,

recognizing the natives' love of music, sang the Bible narratives with instrumental accompaniments.

HINDU PRIMITIVES.—In India, aborigines still exist who contrast strangely with the 20th century. The oldest Hindu book, the *Rig Veda*, speaks of them as "black-skinned people" and apparently their customs have not changed since the Aryan Invasion. They are animistic sun worshipers, and accordingly their music, in very primitive form, plays an important part in their seed-planting and harvest festivals, in their religious ceremonies and dances, in their fetichism and idolatry.

In an article entitled "Aboriginal and Animistic influences in Indian music" (*The Musical Quarterly*, July, 1929) Lily Strickland tells many interesting details concerning these primitives and their music. It is "essentially one-line melody, marked by a strong rhythmic beat." There is no fixed tonality, no notation, no discord because there is no harmony. She says that the whole-tone scale (p. 473) is of immemorial antiquity in India. "The diversity of expression in primitive music is not so much in the melody itself, as in the various tempos and rhythms set by the drums. These may be slow and muffled, or quick and staccato; both to the same tune, yet each giving an entirely different effect." The orchestra consists of a drum corps, flutes, cymbals, and bells. There is also an occasional "coconut fiddle."

"Endless reiteration works up the performers and auditors to a high pitch of excitement, and the very absence of variety creates an hypnotic spell."

Miss Strickland describes several early Indian tribes, one of which, the Nagas, resembles our North American Indian. With them dancing is ritualistic and a part of the Taboo ceremonials. Their musical instruments are great wooden trumpets, bamboo flutes, and a specimen of Jew's-harp. They have also a stringed instrument like the Hindu *sitar* (p. 24). The war drum is a tree trunk carved to represent an anmial, and is much venerated.

Another race has death dances and celebrations of spring which parallel the Dionysian ceremonies of ancient Greece (p. 34); the rites of spring in pagan Russia which Igor Stravinsky has utilized in a 20th-century ballet; the May-pole dance in England; "carrying out Death," in Czechoslovakia, Moravia, and Silesia; and the ceremonies of the "corn-mother" in various parts of Europe, again showing how experiences are repeated in various divisions of the human race.

THE AFRICAN NEGRO.—The Africans from whom our American Negroes sprang used, and still use, song and dance, as did other primi-

tives, in their religion, their work and their games. They were rhythm conscious, and skillful in the art of drumming. While the American Indian's drumming is pulsative, the African Negro's is changeable and complicated. So difficult, in fact, that it is practically impossible for even a trained musician to imitate it. James Weldon Johnson says in the preface to *The Book of American Negro Spirituals*, "In rhythms African music is beyond comparison with any other music in the world."

Their song is monotonous and repetitious, although it has the elements of syncopation, a characteristic that the Negro takes with him in all his migrations (Chap. 37).

It is a curious fact that the rhythm of the Spanish *habanera*, which we dance as the *tango*, came from Africa. Even the name comes from *tangara*, a vulgar African dance, unfit for civilized eyes.

The Africans have a drum language by means of which they can send messages that are heard miles away.

In addition to many different types of drums, they have a *marimba* or xylophone, made of graduated lengths of split wood with gourd resonators. This instrument has counterparts in Asia and Mexico.

"The musical genius of the African," says Mr. Johnson, "has not become so generally recognized as his genius in sculpture and design, and yet it has had a wide influence on the music of the world."

SUGGESTIONS FOR FURTHER READING

The Indians' Book. Natalie Curtis. Harper.

Music of the Most Ancient Nations. Carl Engel. South Kensington Museum Art Handbooks.

Chippewa Music. Frances Densmore. Bulletin 45, Smithsonian Institution, Bureau of American Ethnology.

Teton Sioux Music. Frances Densmore. Bulletin 61.

American Primitive Music. Frederick R. Burton. Moffat, Yard & Co.

Aboriginal and Animistic Influences in Indian Music. Lily Strickland. *Musical Quarterly.* Schirmer. July, 1929.

The Book of American Negro Spirituals. James Weldon Johnson. Viking Press.

3. MUSIC OF THE ANCIENTS

Social Caste Plays Part in Development of Ancient Music — Music of Nobles — Music of Folk — Music of Religious Expression and Rites — Sumerian — Oldest Recorded Music in Ancient Civilizations — Music Highly Integrated — Few Folk-Music Records — Coins and Plaques — Egypt — Thanks to Hieroglyphics! — Stone Writings — Stone Pictures — Egypt's Adaptability and Adopt-ability — Instruments — Large Choruses and Orchestras — Music Part of Life — Musical Stimuli from Gods — Instruments Accredited to Gods — Egyptian Scale. Instrument Makers — Hebrews — Lack of Space Arts — No Stone Records — Bible, Hebrew Record — Deistic Origin of Music — Arabs' Place in Musical Culture — Absorption of Persian Music — Hindu Indian — Origin — Rag — Color — Instruments.

THE LAND between the Tigris and Euphrates Rivers produced the earliest changes in the evolution of civilization from folk or popular instruments to those for the professional, in worship and entertainment. The first of these peoples who somewhat refined their instruments were the Sumerians (5000-2040 B.C.); the Babylonians (2040-1750 B.C.); Kassites (1740-1160 B.C.); Assyrians (1160-625 B.C.); Persians 583-331 B.C.); and the Greeks from 331 B.C. In this section leaving out the Persians and the Greeks we shall, for lack of space, consider only the instruments of the other three under the head of Sumerians and refer you to the books at the end of the chapter for more comprehensive study.

From records carved on buildings and tombs, on plaques and coins we learn that music was a big factor in the life of ancient nations. Social caste played a significent part in old and developed civilizations. Music followed caste lines. The music of the nobles was bought and paid for as amusement. Gradually a professional class with rivalries and specialties grew up. Folk music was performed by the folk themselves for themselves. Then too there was music for religious expression.

SUMERIA.—From Sumeria and Egypt come the oldest records of systematized music. (See Curt Sachs' *The Rise of Music in the Ancient*

World East and West.) In 3000 B.C. the mighty temple at Langash had the choirmaster, the trainer, instrumental musicians and singers, both male and female. These grouped themselves into guilds! These formed themselves into a sort of college, in which was developed liturgical music as well as astrology and kindred studies.

We see on stone reliefs little of the records of folk-music makers, but there are a few on coins and plaques showing shepherds piping, on long-necked flutes, to their flocks. Children too appear as music makers on some of these reliefs.

The Sumerians were fond of noise. They were adept in the use of castanets, rattles, bells, cymbals, drums, single flutes, and double flutes joined like a V; harps, portable and stationary; and tambours, conveniently carried by members of this highly civilized nation of warriors, music makers and scanners of the heavens.

That there was no musical notation among the Sumerians, Egyptians, Assyrians, Hebrews and early Arabs is vivid testimony of the inherent strength of their musical systems, which persisted from father to son and thence from nation to nation in their diverse progression since 4000 B.C. (the time of the building of the Pyramids).

EGYPT.—First among nations to which music was a part of life in war and peace, in the market place and in the temple, was Egypt. It influenced Hebrew, Greek and early Christian Church music, by way of various national and international conquests and migrations.

As with all early peoples, the Egyptians personified nature and their gods, such as Osiris, Horus, Phtah, and built up a ritual centered in music. Music was also an integral part of state ceremonies, festivals, martial events and daily diversion.

What we know about Egyptian arts has been providentially saved in hieroglyphics, unharmed because of the dry climate. In hieroglyphics, the lute is the symbol for the word truth.

As Egypt built its pyramids, temples and sphinxes in vast proportions, it satisfied her feeling for mass in large choruses of 12,000 voices and orchestras of 600 pieces.

At first singers were of the priest class; the instrumentalists were slaves. Recently were found stone pictures showing that the kings employed both singers and instrumentalists from the priest caste, and male and female slaves as well.

Egypt's vitality is apparent in its ability to adopt and adapt instruments of other nations, particularly Sumerian. Indeed the *sistrum*, a sort of rattle, and the double clarinet of the Old Kingdom (2160 B.C.), are the only really native instruments. Egypt's close relations with other nations is well illustrated by the history of its musical instruments.

In the earliest period (prehistoric) up to 2160 B.C. there were *clappers* (one handed) and *double concussion* sticks—one was hit against the other (3000 B.C.). There were no drums until much later (2000 B.C.), showing that the Egyptians either clapped their hands to keep time, used *clappers* or *concussion* sticks, or that rhythm was not as important as other elements.

Flutes, double clarinets, and, most important, the standing or vertical *arched harp* were the backbone of their orchestras. This harp was also used in Sumeria and which nation had it first is unknown. They had a slender arched harp carried on the left shoulder, and another harp which was held against the chest of the seated player. The tuning was probably *pentatonic* without semitones, says Dr. Curt Sachs, in *The History of Musical Instruments*. First, harps were played only by men, later by women—all but the standing or vertical harp.

A stone carving done about 2700 B.C. shows a big drum, akin to the Sumerian, reaching a little above the player's shoulders. Later Egypt had smaller drums and has now a tambourine-like drum—a prototype of an ancient one.

Owing to conquering monarchs new instruments became evident. From the New Kingdom to the Greek Era, Egypt had an oboe (with double reed), used in war and worship, and a lyre with two asymmetrical and divergent arms with pentatonic tuning, like the Greek classic lyre (Curt Sachs). With the lyre came the lute and a small frame drum. The lute was played only by women. Its handle, some four times the length of its body, pierced it.

The harp was the fundamental instrument of the Egyptian orchestra. Furthermore, its metamorphosis until the decline of Egyptian music gives insight into the character of the civilization, its rise and decay. Few women took part in the choruses or orchestras. Nor was the dancing girl as popular as she was later, when life was mirrored in more effeminate instruments and music.

In Cheops' time, the orchestra consisted of harps, tenor and alto flutes, and single pipes. The drum was absent, so the orchestral conductor clapped his hands.

By the 12th dynasty the thickened lower part of the great harp had become an excellent sounding board. Little harps replaced the more acrid pipe, which had come and gone.

In the 6th dynasty a harp like the Welsh *crwth* with six strings was the supreme instrument of Egypt until the departure of the Shepherd kings in the 16th dynasty, when it had from ten to twenty-two strings.

The dulcimer, imported from Assyria and Babylon, took the place

of the small harp when it had become too stern for an emasculated people.

As the Egyptians became more pleasure loving the rich harp gave way to the tambourine and the dancing girl, and in the 22nd dynasty the flute became the reigning prince. Its popularity may be ascribed to the fact that the flute, unlike the diatonic harp, gave itself to chromatics and so fulfilled the sensuous demand made upon music.

And so Egyptian music rapidly declined until the reign of Ptolemy Auletes, the weakling, when it passes from the records.

THE EGYPTIAN SCALE.—Probably the musical scale was of whole steps and half steps, similar to the tuning of our piano. From a recent discovery, it would seem that the scale of the flute was from A below middle C to D above the staff, with only a few tones missing.

The Egyptians were great instrument makers, and might have gone further in music had not the state held the huge choruses and instrumentalists to the letter of the law. It would appear that they sang and played in unison.

ASSYRIA.—On bas-reliefs in mounds excavated in the ancient cities of Assyria, Nimroud (Babylon) and Nineveh, are records dating from 3000 to 1300 B.C. Whether Assyria influenced Egypt or Egypt Assyria is difficult to say—but certainly the Assyrians, Egyptians, and Hebrews had musical standards far beyond those of later ages.

The Assyrian instruments approximated those in use today: percussion, strings, and wind. A peculiar wind type shaped like a champagne bottle appears on a bas-relief (according to *Musical Instruments* by Carl Engel). The Assyrians were greater noise makers than the Egyptians, employing drums generally and beating time by stamping instead of clapping.

Women as well as men played and sang, and even children took part in the choruses and orchestral performances, civic and religious.

ANCIENT HEBREW.—Unlike the other theocratic civilizations, the ancient Hebrews were not exponents of the arts. Their music sprang not primarily as an art, but as an expression of the soul of a people whose everyday life, nomadic or sedentary, was religiously ordered.

They were forbidden in the Commandments to make "graven images" and like the Moslems developed no pictorial arts or architecture. Their first temple was little more than a tent, until Solomon summoned a foreigner to build one of fitting dignity.

Their music was supposed to be of heavenly origin, like that of the Egyptians and the Assyrians. "The morning stars," says Job (xxxviii:7), "sang together and all the sons of God shouted for joy."

Much of our knowledge of the importance of music in the life of

the ancient Hebrews is gained from the Old Testament, corroborated by Egyptian, Assyrian, and Arab records which give us rich evidence of the type of melody, structure, and compass of Hebrew music.

Naturally the Exile in Egypt affected Hebrew music deeply. Moses must have studied music while a disciple of the Egyptian priesthood, because he was "learned in all the wisdom of the Egyptians." Moreover, he was commanded by the Lord while the Children of Israel were in the wilderness: "Make thee two trumpets of silver; of a whole piece shalt thou make them; that thou mayest use them for the callings of the assembly and for the journeyings of the camps." (Numbers x:2).

The Hebrew bard, or minstrel, was an "inspired seer who delivered himself of moral precepts in the didactic style of a sage" says J. F. Rowbotham (*History of Music*). The speech itself was impassioned and developed into a parallelism of sentences or phrases (see the Psalms), which still inspires because of its tremendous power, and still persists in worship—Christian as well as Hebrew.

The song sung by Moses and the Children of Israel is a beautiful example of parallel verse which was probably sung responsively somewhat like this:

Moses: I will sing until the Lord, for he hath triumphed gloriously:
C. of I: The horse and his rider hath He thrown into the sea.
Moses: The Lord is my strength and my song:
C. of I: And He has become my salvation.
Moses: He is my God, and I will prepare Him a habitation:
C. of I: My father's God, and I will exalt Him.

It is natural then to infer from this type of statement and amplification that our antiphonal choruses stem from this poetry of the Old Testament, contributed by many writers and brought to lyric and bardic perfection by the royal minstrel, King David himself.

The Hebrews accredited to music curative and inspirational powers, for we see David playing to heal Saul, and Elias stimulating himself, by music, to prophecy. Furthermore in the Song of Solomon, that radiant secular hymeneal of the Bible, we see the bridal processions accompanied by music, and realize how great was its power in the life of the ancient Hebrew man and woman.

Because of the regimentation of their lives, most of their songs were religious. Because the line between the religious and the secular was often thin, it sometimes was difficult to tell them apart. That not all were religious is evidenced in the lovely folk song from Joel (iii:13):

Put in the sickle for the vintage is ripe:
Come, tread, for the winepress is full,
The vats overflow.

In the temple music the songs used in religious ceremonies seem to have been sung to secular tunes! For example the directions to the musicians on Psalms 57, 58, 59, 75 suggest the use of the vintage tune: "Destroy it not." This custom of joining the secular and religious in church music flourished for ages until it was extirpated during the Protestant Reformation (Chap. 8).

Withal, rhythm rather than melody was the major element in Hebrew music. The instrument merely supplemented the voice as an accompaniment. The melodies, according to logical deductions from Arab analogies and from the effect of Egyptian influences, were short in compass and were reiterated in rhythmic power.

Power rather than sensuous sweetness seems to have been the essence of Hebrew music, and simplicity, the result of the welding of the nomadic and religious life. The close racial relationship between the Arabs and the Hebrews leads more than one authority to believe that Hebrew music was similar to that of the ancient Arab which has persisted through the ages. Therefore what we know of the music itself can be gleaned from a study of Arabic music. The nasal timbre of Arab singing is similar in quality to that heard in the intoned prayers and the singing of the cantor in the orthodox synagogue.

Harmony was unknown among the Hebrews even as it was among the other ancient civilizations.

INSTRUMENTS.—Jubal, according to an ancient Spanish record (Mexico), was the first singer among the Hebrews. He realized differences in pitch by listening to the strokes on the anvil, and imitated them with his voice! In Genesis it is written that Jubal was "the father of all such as handle the harp [*kinnor*] and organ" (probably pipe or flute —akin to their *ugab*).

David played on the *kinnor*. It was a lyrelike instrument akin to the Greek *kithara* and Roman *cithara*. It was plucked and was used to accompany a singer.

It is difficult to classify instruments in use thousands of years ago. Names have undergone changes. The *psaltery* or *psalterion* may be like the *dulcimer* of Assyria, the Arabian *kanoun* or Persian *santir*. *Nevels* were probably psalterions, a type of harp, thirty-one stringed lyre, or lute. They were plucked. *Asors*, also, were stringed instruments.

Magrepha is the Hebrew word for the Greek water organ. The instrument may never have been used by the Hebrews, but the name was

seized upon by later writers, who mistook it for pipes (syrinx) or even bagpipes.

There were also *cymbals* small and large, bells or jingles, and small drums (*tabrets*, *timbrels*, and *tofs*.) Of drums, the *tof* is the most familiar. Yet the *timbrel* and *tabret* are most used in the English version of the Bible: "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances" (Exodus xv:20).

The *shofar*, or ram's horn (trumpet), five thousand years old, used on the Day of Atonement, is the only typical Hebrew instrument that has come down to us. The ram was a sacrificial animal and the *shofar* was held sacred.

The trumpet had its conventional usage ordained by the Lord. It proclaimed war, religious ceremonies, and festivals. In Joshua (vii:20) we read that a trumpet blast blew down the walls of Jericho! Later the trumpet was used in the temple services.

Liturgical music was fostered by King David and the Levite priesthood with a regime akin to a school (I Chronicles xxiv:1-7) which influenced the music of the time. Four thousand musicians were employed in the service of the temple of whom 288 were "instructed in the songs of the Lord"; the rest were assistants and pupils. David was the St. Gregory of his era! (Chap. 6).

Women were not permitted to sing in the temple, but took part in choruses unliturgical in character. They were forbidden to sing solos until long after 70 A.D. (the destruction of the temple). The Liturgy included dancing, playing of instruments, and choral singing. A demonstration of the religious dance was David's penance before the Ark of the Covenant. The liturgical dance was prohibited later by the Christians but it remained to our time in Spain.

Despite the religious element, a garish, secular music, introduced by aliens and enjoyed by the wealthier classes, gradually developed. Isaiah characterizes the frivolous rich (v:12) saying: "And the harp and the viol, the tabret and pipe, and wine, are in their feasts."

After Titus' celebrated victory (70 A.D.) the Hebrews were scattered over the world. They were absorbed by other nations, were "sore harassed" and saddened, but transmitted their spiritual heritage to those with whom they came in contact. They have always been the great executants of music.

Although the records of the music have passed away, enough remains of the spirit of aspiration to comprehend the religious fervor and poetic insight of the ancient Hebrew people, whose music was their ritualistic speech and their secular need.

ARAB.—Arabian civilization goes back to the time of King Solomon. As Arabia was the seat of culture in the benighted Dark Ages of Europe (Chap. 6), its influence was great and far flung. Large universities flourished in Bagdad and Damascus long before the Christian era, and attracted scholars from Greece and Rome. The nomadic Arabs were pre-eminent in science and mathematics; gave the name to algebra; built unique buildings; introduced the arabesque; and, like the Greeks, delighted in theoretical treatises on music.

Scientifically minded and musically avid, the most cultured people of their day, they absorbed much of the Persian music, made it over into a better fabric, so that, for the most part, it is now treated as Arabian. Moreover, before the Mohammedan conquest (700-800 A.D.), Arab music, well planned and organized, spread as the Arab went on his conquering way, in Egypt, Morocco, Greece, Italy and Spain.

In the time of Mohammed (born 570 A.D.), the Arabs were at the height of their vitality and power. They invaded Europe, drove out the Goths, settled in Spain, but were prevented by Emperor Charlemagne from entering the Frankish Empire. This victory gave rise to the epic *La Chanson de Roland* (Chap. 9).

Then came the Crusades (1095-1271), in which the European nations struggled to wrest the Saviour's tomb from the Mussulman. During these wars every nation, meeting the Arab, learned much from him of science, music, design, architecture, manufacture, and of human character. For besides being a conqueror the ancient Arab was loyal, proud, courageous, courtly, and honest.

THE MUSIC.—The rhythm of Arab music, its most important feature, is very difficult for the Occidental to grasp. For example "we interpret nine-four time as 3x3; they can take it as thrice 2, once 3, or in many other ways" (Grove's *Dictionary*).

Melodies are accompanied by drum or string in a repeated or continuous figure. "The air and accompaniment may coincide in simple pieces but the Arabs like cross rhythms which are very difficult for us to produce." The drum usually takes a rhythm different from that of the piece and maintains it throughout.

Unlike the Hebrew, the Arab music did not express exalted utterance nor was it based on religious instinct. In fact Mohammed said: "Your prayers, if music be a part of them, will end in piping and hand-clapping." Under his ruling, instrumental music was taboo and was prohibited, a "bootlegged" art, for the practice of which Arabs were arrested! Not until the reign of Haroun-al-Raschid were instruments legally permitted. Then court musicians became prominent, and prizes were awarded for skill in composition and in playing.

The Arab minstrel went about extemporizing his songs and developing the art of music. His song was resident in language, wit, mood, and sentiment as much as in music.

The music is sad and plaintive, and to our ears sounds out of tune and rhythmically intricate. Thirds of a tone and quarter tones are common. Harmony is not used, although today the Arabs (who in many regions are still uncontaminated by modern café music, jazz and the phonograph) show a native ability to "answer" and "join in" extemporaneously, like the popular use of antiphony by the Hebrews. They still retain the fundamentals of a rich past and their music can be studied as examples of the ancient art. An unpleasant nasal quality of singing is still evident, and as in Sennacherib's time (681 B.C.) the Persian as well as the Arabian women produce a tremolo by shaking the hand under the chin!

It is difficult to determine how many scales or modes exist, for the slightest change in a step creates a new mode. It is maintained by some that there are thirty-four; others, twenty-four, one for each hour of the day; besides, four modes for the elements, fire, water, earth, and air; twelve for the signs of the Zodiac and seven for the planets. The vivid names given to each mode add flavor to the system.

Some authorities think the scale has seventeen tones of one-third steps. Baron d'Erlanger, an English scholar, believed two distinct systems to be in use, one derived from Asia, the other from the Pharaohs of Egypt. He thought if we were to lower, very slightly, the third and seventh of our major scale, it would result in the simplest form of the Pharaoh scale. The others can be played on instruments with no fixed scale, such as the violin. Howsoever, the scale is based, no doubt, on the Persian or the Arab prototype of the European lute.

Eerie effects are made in Arab music by the *gloss* or trill-like ornament, grace notes, slidings, leaps, and descending rather than ascending tones. Much of its distinction, allure, and its charm, too, is obtained by the frequent wanderings from triple to duple and from duple to triple time.

INSTRUMENTS.—When the Arabs overran Persia, they adopted the many instruments found there. Foremost among these was the *ud* in many shapes. Next in importance was the *rabab*, a distinct ancestor of the violin, played with a bow; the *qanun*, a trapezoidal zither; *kissars*, lyres, drums, and brasses, spike fiddle, flute, and wooden oboe.

Of drums there was the *atambal*, like two kettledrums; *derbouka*, a vaselike instrument with a skin stretched over the base; *taar*, resembling our tambourine; *bendaair*, an open-faced shallow drum with snares; *dof*, a squarish drum with snares, played with the hands and

knuckles as is the *taar*. The Hebrews' drum, *tof* or *toph*, was the Persians' *dof* or *duff*. An angular harp was about the only instrument of the Near East not to enter Europe in the Middle Ages.

HINDU OR INDIAN.—The Hindus also ascribed the origin of music to a heavenly source. To Nareda is attributed the *vina*, their most popular instrument, and to Saraswati, the wife of Brahma, the scale. She is the goddess of music and of speech. Speech, or the Word, is thought to walk in heaven before the gods. And in every song is reflected the respect for the Word on a par with the music. Krishna, the beloved god of pastoral life, invented the flute. Throughout Hindu myth and music, nature and deity go heart to heart.

In the literature of India, the importance of music in the temple ritual and religious ceremony is constantly stressed. A holy book says: "Indra rejects the offering made without music."

It also has a secular significance, in the courts of princes, in the humbler homes, for festivals, in the market place, for drama, by snake charmers and dancing girls. The orchestras vary in size and the dances are lively and vigorous, rarely languorous. Here, as in Japan, a class of dancers, called *Bayadères* or Nautch girls, developed. The singing of poems has always been popular in India. Music is still used to please and appease the gods and to bring sunshine or rain. For twenty-eight centuries in Ceylon, priests have chanted from the sacred books during every full moon from dark until dawn.

THE RAG.—The Hindus use a melody pattern called a *rag*, on which songs and tunes are built or extemporized. Each *rag* is presided over by a god. *Rag* means: color, emotion, or passion. In India the kinship between color and sound has long been recognized. Edward Maryon, in his book *Marcotone*, says: "Primary colors of the Solar Spectrum and the Primary Tones of the Musical Scale have the same *ratio* of speed vibrations." A *rag* is assigned to every one of the eight watches (of three hours) of the day and to each of the six seasons. Every educated Hindu knows their names and when each should be played. Furthermore these *rags* are so vivid in the imagination of the people, that pictures are made of them, named for musicians, states of mind, places, and occupations, and sold in the bazaars.

The Hindu scale is made up supposedly of twenty-two intervals, but what they actually have are five, six, or seven notes to the octave, with sixty ways of disposing of them. Their ornament, augmented seconds and tritones (three whole steps), scattered lavishly through the music, imparts the oriental tang and an effect of more than twenty-two intervals.

Triple rhythms are as common as duple. They recognize the period

and the bar. A. H. Fox-Strangways says, "The principle of the time-units within the bar follows the varieties of prosodic feet." Thus we see the influence of the *word*.

Hindu music has an elaborate system of drumming, which creates a rhythmic counterpoint to the melody. No one who has seen Shan Kar dance will forget the effect of the water drums, and many other of the accompanying Hindu instruments.

Pitch and direction of tones are signified by a notation of Sanskrit characters for notes; words and other signs, for added directions.

INSTRUMENTS.—In keeping with their intricate musical system, the Hindus have used every known type of portable instrument. These include percussion—many kinds of drums which are most important, tambourines, castanets, cymbals, gongs; wind—flutes, oboes, bagpipes, horns, trumpets; special instruments used by itinerant beggars and dancing girls, and many types of strings.

The ancient *vina* is their chief delight and is second to the drum in popularity. It is a long cylindrical body of wood reinforced by gourd resonators, with six or seven strings, and movable frets. Held as a guitar or banjo, it is plucked by the right hand (finger nails).

The *sitar* or lute is another favorite instrument; and the *sarinda* or *sarangi* is a variety of viol played with a bow, the invention of which is claimed by the Hindus.

The *poongi* is a species of bagpipe made of a gourd into which is inserted two pipes. The snake charmers use it. This instrument, like many others, is found in various districts with different names.

The Metropolitan Museum of Art in New York City has a famous collection of instruments of all nations and races.

SUGGESTIONS FOR FURTHER READING

How Music Grew. Marion Bauer and Ethel Peyser. Putnam.
The History of Music. Waldo Selden Pratt. Schirmer.
History of Music. John Frederick Rowbotham. Bentley. 1893.
Musical Instruments. Carl Engel. Chapman & Hall, London.
A History of Music. Charles Villiers Stanford and Cecil Forsyth. Macmillan.
The Study of the History of Music. Edward Dickinson. Scribner.
Music of the Hebrews. Rev. W. O. E. Oesterly, D.D. Introductory Volume: *Oxford History of Music.* Oxford University Press, London.
The Music of the Bible. John Stainer. Cassell, London. 1882.
Jewish Music. A. Z. Idelsohn. Henry Holt.
The Music and Musical Instruments of the Arab. F. A. Daniel, W. Reeves.
Indian Music. A. H. Fox-Strangways' Grove's *Dictionary of Music and Musicians.* Macmillan. 1927.

Aboriginal and Animistic Influences in Indian Music. Lily Strickland. *Musical Quarterly.* Schirmer. July, 1929.
The Rise of Music in the Ancient World East and West. Curt Sachs. Norton. 1943.
The History of Musical Instruments. Curt Sachs. Norton. 1940.
World History of the Dance. Curt Sachs. Norton. 1937.
Music in the Middle Ages. Gustave Reese. Norton. 1940.
Jewish Liturgy and Its Development. A. Z. Idelsohn. Henry Holt. 1932.
From the Hunter's Bow. Beatrice Edgerly. Putnam. 1942.
Arabic Music. Laura Williams. *The Open Court,* April, 1934.

4. MUSIC OF THE ORIENT

Chinese System Based on Philosophy — Serenity and Music Synonymous — Sensuous Interest in Sound — The Scale — Pentatonic — Lus — Instruments — Orchestra — Philosophy — Japanese Music — Instruments — No Drama — European Influence — Siamese Influenced by Chinese — Word Syllables' Importance — Instruments — Soung — *Javanese Music — Claude Debussy Affected* — Gamelan — *Bali* Gamelan.

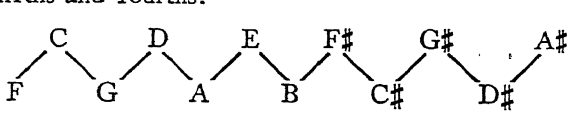
CHINESE.—The Chinese word for music is *yuo*. The word for serenity is *lo* and the symbol for both is the same! The musical system is deep set in philosophy and in the feeling for the qualities of the sound in stone, metal, wood, silk, bamboo, and the like.

Speech in China also affects music. Different inflections of the same syllable change its entire meaning and it is difficult to know where speech ends and singing begins.

Chinese musical writings date as far back as 800 A.D. and the classic Chinese music from 2255 B.C.

SCALE.—The Chinese scales are sets of altering major and minor semitones (not tuned in equal temperament) and very strange to our ears. Descending tones are thought to be of *superior generation* because they come from above! Ascending tones are of *inferior generation* because they come from below!

The scale is derived from law and not from the people's melodies. The tone picked for the start was the *kung* and had to be a *lu* or masculine tone. Here is the way they derived their lus from a scale of ascending fifths and fourths:



The notes of the lower line were called lus or masculine tones and the upper notes were called companions, intermediates, and other names. These were feminine tones. Later in musical history all tones are called lus.

As expressed in Chinese music, time and space were different aspects of the Great Heart or the Great One. The seasons, elements, etc., correspond to certain notes.

Below you will see "cosmological connotation" as applied to their pentatonic scale, used throughout the Far East, a scale including three whole tones (1-2, 2-3, 5-6), two minor thirds (3-5, 6-8) separated by one or two whole tones like the black keys on the piano.

Notes	*Do* (*Kung*)	*Re* (*Shang*)	*Mi* (*Chiao*)	*Sol* (*Chi*)	*La* (*Yu*)
Cardinal Points	North	East	Center	West	South
Planets	Mercury	Jupiter	Saturn	Venus	Mars
Elements	Wood	Water	Earth	Metal	Fire
Colors	Black	Violet	Yellow	White	Red

A momentous thing happened when, in 600 B.C., the half steps were discovered: B, called Leader, and E, Mediator. The Chinese thought the world was about to collapse! Just as some people think today, when they hear new music!

The Chinese separated their four seasons into musical intervals. The note F was Autumn, C was Spring, G was Winter, and D was Summer. At one time the names of their notes were: The Emperor (F), Prime Minister (G), Loyal Subject (A), Affairs of the World (C), and Mirror of the World (D). Quite political!

To our ears the Chinese melodies wander aimlessly; the instruments seem to improvise freely; while the voice rises and falls in nasal twangings, which the Chinese think beautiful because it is all according to centuries-old rules. Of secular and religious melodies the sacred seem to be the best. We should have known much more about the ancient music had not Emperor She Huang-Ti, "the book destroyer," ordered all musical instruments and books demolished except books on medicine, agriculture, and magic (246 B.C.); consequently music deteriorated.

INSTRUMENTS.—The Chinese love of form is shown in fancifully shaped instruments. In the orchestra 75 per cent of the instruments are noise makers; this was particularly so in the early dynasties. The Chinese orchestra uses drums of all kinds and sizes (one drum is raised on a pedestal six feet high); bells; single stones beaten with mallets; cymbals; wooden clappers; rows of tuned stones; series of copper plates strung up to be hammered; wooden tubs, some beaten from the outside and others from the inside. The wind instruments are globular flutes and flutes of clay, bamboo, and metal; and the *koan-tsee*, an instrument of twelve pipes of bamboo bound together. The *cheng*, one of the oldest and most popular, is a hollow gourd with many bamboo tubes of different lengths inserted, an early ancestor of the modern

organ. The most popular stringed instruments are the *kin*, a primitive guitar, and the *shê* with twenty-five strings, a species of zither.

The much used *king* is a rack strung with two rows of sixteen different sized stones played by a wooden mallet. This instrument dates back to 2300 B.C. The *nio-king* was used only by the Emperor. The *tchoung-tow*, a slatted fanlike instrument, is used for beating time.

The orchestras are supposed to be sound bridges between the gods and ancestors and living people. As with the scales, each instrument stood for a substance, an element, a cardinal point, a season, or a planet. For example, the flute represented East, Spring, and Bamboo!

PHILOSOPHY OF MUSIC.—In China, it "is the province of the superior man alone to understand the principles of music.... Music holds the place of the great original principle, Heaven: the rites hold the place of created beings, Earth. In showing itself without repose music is like heaven, which is in perpetual motion: in showing themselves immovable, the rites resemble earth, which is without motion." (From *Yok-Kyi*, translated by B. Jenkins in *Pro Musica*, December, 1928.)

JAPANESE.—The sacred music used today in Japan is traditional. Otherwise the native music would have been lost, as Chinese music was brought into Japan at the close of the 3rd century A.D., by way of Korea. When the Japanese conquered Korea, the tribute included musicians and instruments. Chinese music became the classical music of Japan, where old Chinese music can best be studied.

INSTRUMENTS.—The popular music centers around two instruments, the *koto* and the *samisen*. The *koto*, the national instrument since the 17th century, is a zither-like instrument with a sounding board almost seven feet long and thirteen strings. It is placed on the floor, and the performer sits in front of it, playing with *plectra* on three fingers of the right hand; the left is busied with pressing the strings and readjusting the bridges. It is tuned pentatonically, with minor third and sixth, having a range of two octaves and one step.

The *samisen* is a long-necked, three-stringed, plucked instrument with a small body over which is stretched cat's skin. The *geisha* girls sing and dance accompanied by these instruments.

In the temples, the religious chant, intoned on one pitch, is accompanied by cymbals and rich-toned gongs, characteristic of all Buddhist ceremonies.

Japan has a pentatonic scale of its own in three tunings somewhat like the Hypo- and the Hyperdorian modes of the Greeks. A rudimentary state of harmony is perceptible.

Nō Drama.—Combining drama, dance, and music, the *Nō* play rose out of religious ritual. In the Japanese national religion, music was an important part. The Nō drama demanded rich costumes and masks. In Japan the actor must be a dancer and singer. Movement and peculiar coloring of tones are essential foundations for his art. These were the requirements 600 years ago and are still the fundamentals of the Japanese stage. In some respects it is not unlike the Greek drama.

Of late years, the Japanese have become somewhat Europeanized and have had symphony concerts and vocal and instrumental recitals of Western music.

Siamese.—Chinese music affected the music of many Indo-Chinese civilizations: the Burmese, Siamese, Javanese, and Japanese. The Siamese scale and instruments show the same integrations. The Siamese, however, are more partial to wind instruments than are any other oriental people.

The traditional Siamese music, as well as the Chinese, is dependent on the word syllables for much of its cadence. Often, speech hardly differs from song. The prose of conversation is measured and "the last word of every sentence is usually lengthened by a musical cadence." (Rowbotham.)

Burmese.—Burma abounds in musical instruments, particularly those made in the shapes of familiar things and animals, indicating a prevailing instinct to transform the indigenous into art forms. There is the *soung*, a harp of thirteen strings with a boat-shaped body and curved neck; and the *megyoung*, a crocodile-shaped zither, carved to simulate the skin.

A unique instrument is the drum organ of twenty-one drums strung inside of a big hoop or frame. It is tuned in groups of ascending semitones occasionally separated by large intervals. The gong organ (*kyll weing*) consists of fifteen or more gongs also hung around the inside of a large semicircular frame.

Javanese.—The art of Java was brought to the Occident in the unique *batiks* and its orchestra, the *gamelan*. Claude Debussy (Chap. 40) was so fascinated by it, that many effects in his music are claimed to be the result of the influence of this exotic music. "East is East and West is West," yet the twain meet in their arts.

The *gamelan* includes a flute, a fiddle, about twenty gongs small and large, two hand-beaten drums, three different sizes of metallophones with slabs on sound boxes, three different sizes of metallophones with suspended slabs, each different size an octave apart, and two sizes of xylophones (*anklong*). Curt Sachs says of it that in the glittering

peal of this strange orchestra "One can distinguish the plain and solemn melody of the basses, its paraphrase and loquacious figuration in the smaller chimes, and the punctuation of the gongs, of which the smaller ones mark the end of shorter sections, while the powerful bases of the group conclude the main part. The two drums guide the changing tempo." (*The Rise of Music in the Ancient World East and West.*)

Some of the Javanese songs are centuries old and are of appealing charm. In Java as well as in Siam and Burma graceful music and dancing have always been held in high regard.

Parry in the *Evolution of the Art of Music* says that the Javanese and the Siamese scales are two of the oldest and truest forms of the pentatonic system. The Javanese have two forms of tuning: One approximates the whole-tone scale made famous by Debussy; the other is an elaborate development of some lost and simpler pentatonic formula.

THE BALI GAMELAN.—Bali, a tiny island directly east of Java, is described in Hickman Powell's *The Last Paradise* as a nation of artists where a thousand-year-old Hindu culture has survived. Mr. Powell gives a vivid description of the Bali *gamelan:*

"Dim lamp-light reveals two dozen bare-chested men and boys, sitting on mats, ranged in a square. Before them are wooden racks, hung with bells and bars of bronze, and their hands fly with little hammers. Opposite me, on high frames, hang the great bronze gong and its smaller brothers. At a rack of thirteen pudding-shaped bells stand four men with fluttering sticks. One man sits with a long drum across his knees, his fingers caressing its head, and in the hollow of his arm leans a naked baby. Two boys about ten years old have each five bars of bronze, and their little hammers flicker.... They never had music lessons,—they learned like the drummer's baby. An old man, his bronze suspended above bamboo sounding chambers, somnolently strikes sustained bass tones. The musicians sit with vacant, inattentive faces. They play as though entranced, spinning their kaleidoscopic web of sound ... there is nothing of song about this music, just short themes mingled and repeated with infinite variations.

"Every community has its orchestra. The musicians are not professionals... they take their recreation in the assiduous practice of a very high form of the highest of the arts....

"It does not do much good to say that the *gamelan* is built of instruments like a xylophone; for the scale is different, as is the tonal quality. But in that group of instruments which has bamboo sounding chambers to mellow its brazen percussion, you might find a kinship of tone with the gypsy cymbalon.... And the ear clutches with delight at the familiar

pastoral notes of that great bamboo pipe which is part of the *gamelan* for the dance drama."

Mr. Powell describes "the childish treble of a tiny dancer" as not being a whining and not being off pitch. "Listen intently and you will perceive that in this strange sequence of sound is a precision and artistry quite fit to be considered a *bel canto*." He continues: "They have no written music. They learned by ear . . . no one ever forgets or makes a mistake . . . they break into strange incredible syncopations; they flutter in rhythms as blithe as Mozart's."

Mr. Powell's descriptions of the dances are as fascinating and illuminating as his account of the *gamelan*.

SUGGESTIONS FOR FURTHER READING

Critical and Historical Essays. Edward MacDowell. A. P. Schmidt Co.
History of Music. J. F. Rowbotham.
How Music Grew. Bauer and Peyser. Putnam.
The Art of Music: The Narrative History of Music, Vol. I. D. G. Mason (Ed.) Nat. Soc. of Music, N. Y., 1915.
A History of Music. Stanford and Forsyth. Macmillan.
The History of Music. Waldo Selden Pratt. Schirmer.
The Last Paradise. Hickman Powell. Jonathan Cape and Harrison Smith.
Grove's *Dictionary.* Macmillan. 1927.
Music: Its Laws and Evolution. Jules Combarieu. Kegan Paul, Trench.
Musical Instruments. Carl Engel. So. Kensington Museum Handbook.
The History of Musical Instruments. Curt Sachs. Norton.
The Rise of Music in the Ancient World East and West. Sachs. Norton.
From the Hunter's Bow. Beatrice Edgerly. Putnam.

5. MUSICAL FOUNDATIONS
GREECE AND ROMAN ADAPTATIONS

Greece's Predominance — Music — Its Meaning — Its Genesis — Myths and Music — Choregus and Chorus — Festivals — Dance — Music, Recitative, and Speech — Classes of Song — Relics of Music — Tetrachords — Scales — Genera — Ethos — Notation — Lyre Stringing — Terpander — Sappho — Pythagoras — Monochord — Lesser and Greater Perfect Systems — Terms Confused — Instruments — Lyre Type — Pipe Type — Roman Adaptations — Pantomime — Scale Names — Instruments — What Nero Played — Water Organ.

GREECE.—The Greek contribution to the world, at the height of her attainment, marked not only the turning point in Western history but the starting point of modern language and of the arts.

Probably the basic reason for the predominance of ancient Greece was that a fundamental of Greek life was freedom; its greatest ideal, beauty; its means of attainment, simplicity and directness; and its desire, harmony—a balanced many-sidedness. All these qualities had play with few or no "lets and hindrances" from a state. The good fortune of the Greeks was that there was no religious tyranny to combat, their gods were conceived in their own image, not to frighten, but to be lived with in fellowship and humanized intimacy. The preeminence of Greece was founded on philosophy and reason. From their early dramatists, they progressed to Euripides and to Plato, to poetry, sculpture, and architecture never excelled, and to a science of music of rich import to future generations.

Music, the word which the Greeks handed down to many nations, was far more inclusive to them than it is to us. The word itself is derived from the *Muses*, the nine daughters of Zeus who were, so to speak, the matron saints of the arts. In the music schools singing, playing, dancing, oratory, and allied subjects were taught. Their two main branches of learning were music and gymnastics. Like other ancient peoples, the Greeks used melody probably without harmony. From the

writings of Pythagoras, Terpander, Timotheus, Aristoxenos, Aristotle, Plato the poet, and Plato the philosopher, it is inferred that their melody had greater passion and sensuousness than ours. This was due, no doubt, to a richer, broader tonal variety in the use of modes, and of tones smaller than our half steps. The quarter tone may be evidence that Greek music had its genesis in the Orient—Asia Minor.

MYTHS AND MUSIC.—The Greeks had no Bible to control them, but as they imbued their gods with human attributes, the result was an anthropomorphic religion—one of the richest mythologies in the world. To Pan they ascribed the pipes of Pan or the syrinx; to Apollo, the lyre; and such myths as that of Orpheus grew up in profusion. Therefore, in common with other young civilizations, Greece ascribed music to deific sources.

THE CHOREGUS AND GREEK CHORUS.—In the taxation system of Athens were five liturgies (taxes). One, a supertax, was paid by a rich man, called the *choregus*, whose obligation it was to equip the chorus for the drama festivals in honor of Dionysus. The audience and judges chose the winning dramatist, and the event was of religious and national character. It was celebrated in high revels, for the worship of Dionysus had nothing grave about it! Monuments built to commemorate the prize-winning play were inscribed with the names of the *choregus*, the flute player, the dramatist, and the date. The *choregus* was responsible for the training of the chorus and all its expenses, which were tremendous.

At the height of tragic drama in Athens the tragic chorus numbered fifteen, having decreased from fifty. The comic chorus numbered twenty-four. The Greek chorus in its most interesting era consisted of masked singer-actor-dancers, who in many ways took the place of our printed libretto, and made up in gesture and posture for the scant scenic effects of a primitive stage. In the outdoor amphitheater they danced in the orchestra, a space in front of the stage buildings. "Dance" in Greek was *orchesis*, hence our word.

The drama was a perfect synthesis of music, poetry, and the dance. The dramatists were not only poets, but composers who had devoted much of their time to the study of music.

FESTIVALS.—The Greeks were a gay people. R. W. Livingstone, in *The Greek Genius and Its Meaning to Us*, calls them, delightfully, "amiable ruffians." They reveled in feasts, drinking, and sports, as well as in *symposia* (after-dinner discussions), oratory, the arts, and philosophy. Their festivals commemorated all their interests. The most famous, no doubt, were the Olympic Games, held every four years, from 776 B.C., which date became the basis of their calendar. Besides this

sports festival, there were the city *Dionysia*, the rural *Dionysia*, the Lenaean, and every town held its own contests and competitions. Most famous of these were the Pythian Games, in honor of the Delphian Apollo, at Delphi, dating from 586 B.C.; the Isthmean and Nemean competitions in music and poetry; as well as the music contests held at the Panathenian festivals. All classes and conditions of men witnessed and took part in these festivals. Holidays were kept for each, and the altars of the gods in every theater were lavishly respected.

THE GREEK DANCE.—In countless writings about Greek dance there is nothing to tell exactly *how* it was done. All we have are the static records on vases, statuary, tablets, and monuments, and quotations from orations, poetry, and directions in the plays for the chorus. It originated in the *goat dance* in honor of Dionysus. Later the goat dance or *goat chorus* was part of the drama of Thespis, the first tragedian of Athens. "Tragedy" comes from *tragodia*, Greek for "goat (*tragos*) song." From Thespis, we get our word for actor, thespian.

The function of the Greek dance was to represent objects and events by posture and gesture, and to illustrate the words of poetry. Poetry and the dance grew up almost as the same art. Indeed, the smallest division of verse was called "foot." "A verse two feet long was styled *basis* or a 'stepping.' The words *arsis* and *thesis*, which denoted the varying stress of the voice in singing, originally referred to the raising up and placing down of the foot in... dancing." (*Greek Genius and Its Meaning to Us.*) This identical terminology proves the inseparableness of dance, music, and poetry in ancient Greece.

The dance, in the time of Thespis and before, was mostly of the legs. Later, it became far more a dance of the arms. Ovid, in his *Art of Love*, when advising a young lover in the ways of wooing, suggested that he should dance "if his arms are flexible." It was not considered humiliating as it was later, in Rome, for men of high caste to dance. In fact, as a youth Sophocles himself danced naked in public!

MUSIC, RECITATIVE, AND SPEECH.—*Hypokrites* or "one who answers" was the Greek word for actor. From this our "hypocrite" is derived. In the earliest drama there was only the chorus. In Aeschylus' time there was one actor, and he introduced a second. Later there were three in tragedy, whence it became less lyric and more dramatic. The drama included speech, recitative, and song (was it intoning or chanting?). The type of verse form and its place in the drama determined the medium. Often in the play the actor would go directly from speech to song. This was simpler in Greek than in English, for Greek was accented tonally—that is, inflected—rather than by stressing the syllable. This doubtless gave a singing character even to everyday speech.

The accompaniment was played by one flute or occasionally one harp, as nothing was permitted to obscure the value of the words. Through their unfailing instinct for art equilibrium the Greeks gave to the world a poetic drama the nobility of which has never been equaled.

CLASSES OF SONG.—Plato reported among the various classes and styles of music: hymns, which were prayers to the gods; dirges; paeans, originally choral dances of healing; dithyrambs, dances dedicated to the cult of Dionysus; and nomes. Gustave Reese in his *Music in the Middle Ages* states that the *nomos* "was a sung strain as distinguished from a recitation." As the word means "law," the *nomoi* seem to have been formulae of "'law-giving,' fundamental and rhythmic types which might be worked over by musicians into something more or less new."

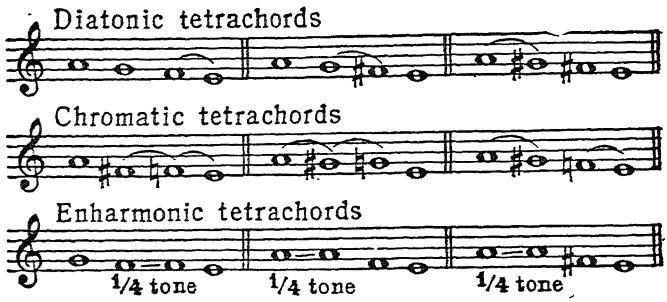
RELICS OF MUSIC.—Enough was written about the theory of Greek music for present-day musicologists to reconstruct the system, although examples of the actual music are rare. Four scores are mentioned by Phillips Barry (*The Musical Quarterly*, October, 1919): the *Aidin Epitaph*, an unmutilated score, musically interpreted by Monro in 1894; the *Ashmunen Papyrus*; a fragment of the lost score of *Orestes* by Euripides; and two ritual hymns from Delphi. Curt Sachs in *The Rise of Music in the Ancient World East and West* lists seven more relics including the *Skolion* by Seikilos from the 2nd or 1st century B.C. found in Asia Minor, and the Hymn from Oxyrhynchos in Egypt, 3rd century A.D.

TETRACHORDS.—To the realignments of the Greek tetrachord via the church modes of the Middle Ages, we owe our own diatonic scales. "*Tetrachord*" means "four strings," and relates to the basic principle of the Greek music system. The two outer tones, which measured a perfect fourth in our nomenclature, were fixed and the intermediate tones were movable. The tetrachords were varied according to the position of the intermediate tones. "In theory, of course," Barry wrote, "the possible forms of the tetrachord were infinite, yet in practise, their number was limited to certain recognized differences of *genus*, *shade*, and *species*. This limitation was based on the usage of musicians."

According to Aristoxenos (4th century B.C.), tetrachords were of three *genera* or classes: *diatonic* in which the intervals were arranged in whole steps with only one half step; *chromatic* in which the intervals were arranged to include two half steps and a third, or two half steps and an augmented second; *enharmonic* in which the intervals smaller than half steps, such as quarter tones and one-third tones, were used. While we speak in terms of our intervals, the three genera had many *shades* in which the ratio of the intervals differed from ours. Aris-

toxenos, in addition to the three types of tetrachords, indicated others, the steps of which do not exist in our tuning.

In the following table, in terms of our system, the half steps are indicated with a slur. We build our scales from the lowest to the highest tones, but the Greeks built theirs downward:



Example 1.

Scales.—On the western coast of Asia Minor and the adjacent islands were three confederacies of Dorian, Ionion, and Aeolian cities. Inland were the Lydian and Phrygian territories. The scales, like the architectural styles, take their names from these different confederacies showing their probable origin.

Gustave Reese explains the difference between keys (*tonoi*) and modes. He states that the Dorian species was the only octave that had a "modal life." The other species, six in number, were keys without the implications we give either to medieval or modern modes.

There are three primary species, Dorian, Phrygian, and Lydian, which according to Mr. Reese (*Music in the Middle Ages*, p. 30) are different aspects of the principal, or Dorian, mode:

Dorian:	e	d	$\widehat{cb}$	a	g	$\widehat{fe}$	
Phrygian:	e	$\widehat{dc\sharp}$	b	a	$\widehat{gf\sharp}$	e	
Lydian:	$ed\sharp$	$c\sharp$	b	$\widehat{ag\sharp}$	$f\sharp$	e	

Example 2.

These species are formed of two adjacent tetrachords similarly constructed. The tetrachords may be joined conjunctly or disjunctly. Example 2 shows the disjunct method, making an eight-tone scale. The conjunct method occurs when the two tetrachords overlap, resulting in a seven-tone scale, with the middle note as tonic, final, or *mesē*, thus (in the Dorian mode):

d c b♭ a g f e

EXAMPLE 3.

To complete the octave a step was added in late antiquity, combining a species of fifth (pentachord) with that of the fourth (tetrachord). In ascending, conjunct order this made seven *tonoi* according to Ptolemy and to Gaudentios in the 2nd century A.D. Mr. Reese shows that the *mesē* is reckoned always according to the intervals of the Dorian mode:

Mixolydian:	e	f		g		a	b♭		c		d		e	
Lydian:	e		f♯		g♯	a		b		c♯		d♯	e	
Phrygian:	e		f♯		g♯	a		b		c♯	d		e	
Dorian:	e		f♯		g♯	a		b	c		d		e	
Hypolydian:	e	f		g			a♯	b		c♯	d		e	
Hypophrygian:	e		f♯	g			a		b		c♯	d		e
Hypodorian:	e		f♯	g			a		b	c		d		e

EXAMPLE 4.

Each primary species had its secondary species distinguished by the prefixes *hypo* (below) and *hyper* (above). The primary Dorian mode had associated with it the *Hypodorian*, or *Aeolian* species, and the *Hyperdorian*, or *Mixolydian* species, also the *Ionian*. The *Phrygian* had as secondary species the *Hypophrygian* and the *Hyperphrygian*, or *Locrian*. The *Lydian* had as its related species the *Hypolydian* and the *Hyperlydian*.

After the time of Aristoxenos the enharmonic species became obsolete. Both the enharmonic and the chromatic genus gave emotional color to Greek music. Cecil Torr in the *Oxford History of Music* says: "The Greeks gave melody a perfection that the Europeans cannot understand... small intervals are not unknown in Oriental music even now, but the modern Oriental has not the genius of the ancient Greek for taking full advantage of them, nor has the modern European any such capacity."

ETHOS.—The Greek claimed ethical meaning for the various scales. The different writers stated that the Dorian mode was virile, energetic, and proper for the perfect citizen; the Phrygian was ecstatic, religious, and affected the soul; the Lydian (our major scale) induced effeminacy and slack morals; the Mixolydian was fit for lamentations; and the Hypolydian was dissolute and voluptuous. Dr. Sachs writes, "The famous term *ethos* denoted the emotional power of melodies according to their scales." Apparently pitch, range, rhythm, tempo, type of melody, and metaphysical symbolism were ingredients which helped to unravel the problem.

NOTATION.—Because of the enharmonic system, each of the seven degrees within the octave have two supplementary tones, making twenty-one in all. The range of the scales was three octaves and a third.

There were two systems of notation: vocal and instrumental. Archaic forms of the Greek alphabet were used in inverted letters, symbols, and parts of letters. Rhythm, governed largely by versification, also had its code to indicate duration of sound.

The musicians, who added to the theory of music during more than a millennium, show the evolution from Egyptian, Assyrian, Asia Minor, and Phoenician sources, through a classical era from the time of Terpander (7th century, B.C.), to a "modern" period from 450 B.C. on. As the system grew, the number of strings to the lyre changed. The enharmonic species was discarded in the modern period.

The Homeric bards used a lyre probably of four strings, perhaps only three. As early as the 8th century B.C. lyres of five strings appeared; and in the 7th century, seven strings. In the 5th century B.C. the strings were increased to eleven or twelve, which, in pentatonic tuning, spanned two octaves.

Dr. Sachs claims that the lyre "was pentatonic without semitones and preserved its archaic tuning even when the number of its strings was increased beyond five. The script devised for such an instrument, indicating fingering rather than the notes, was a tablature, not a pitch notation." (p. 204.)

There are two types of tuning, the *dynamic*, naming the degrees "according to function," and the *thetic*, naming them "according to position" on an instrument of eleven or twelve strings. (See Example 5, p. 40, Reese.) The *dynamic* is the pitch notation; the *thetic*, the tablature.

Terpander (*c.* 675 B.C.), one of the first innovators, increased the strings of the lyre to seven. He is supposed to have completed the octave and to have created the Mixolydian scale. He was born in Lesbos and was called to Sparta to quell an uprising by means of his music.

Aristoxenos claimed that Sappho, in the 7th century B.C., invented, or introduced, a mode in which Dorian and Lydian characteristics were blended. Attic poets, including Euripides, used it. Some writers trace its origin to Babylonia. To Sappho also is accredited the introduction of the *plectrum*.

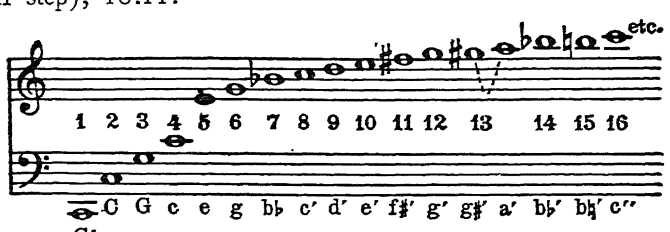
Two schools of music existed: the *kitharoedic* and the *auletic*. In the former, the *kithara*, lyre, or harp, and in the latter the *aulos*, pipe, was used as the accompanying instrument. Marsyas, the Phrygian opponent of Apollo in the famous contest, was one of the first players. Olympos,

a contemporary of Terpander, introduced *aulos* playing into Greece, and is regarded as the "first Hellenic master of artistic instrumental music."

At the time of Sophocles the lyre had eleven strings. The *kithara* was the instrument of Apollo and of the Apollonian cult, representing the intellectual and idealistic side of Greek art. The *aulos* was the instrument of the Dionysian cult, which represented the unbridled, sensual, passionate side of the art.

PYTHAGORAS.—While we have inherited much from Greek music indirectly, the experiments of Pythagoras (*c.* 585-*c.* 479 B.C.) in measuring the relations of tones are practically all that have endured. He is supposed to have gathered the Greek modes into a definite system; to have invented the science of acoustics; to have increased the strings of the lyre to fifteen; and he founded a brotherhood based on music as a means of life, education, and moral uplift.

By means of an instrument of one string, a precursor of the medieval monochord, Pythagoras presented a principle which is the basis of acoustical theory. By dividing the string into two equal parts, the tone produced was an octave above that of the entire length. In addition to the octave, he established the ratio of the fifth, the fourth, the twelfth, and the double octave. Carrying Pythagoras' theory into the science of acoustics, the numerical ratio of intervals shows, according to the following table, the octave as 1:2; the fifth as 2:3; the fourth, 3:4; the twelfth, 1:3; the double octave, 1:4; the major third, 4:5; the minor third, 5:6; the major second (whole step), 8:9; the minor second (half step), 10:11:



EXAMPLE 5.

Euclid, in the 4th century B.C., described the perfect system of scales which were probably the outgrowth of Pythagoras' theories. The *kithara* covered a two-octave range in a pentatonic arrangement which corresponded to the *Greater Perfect System.* This consisted of four tetrachords organized from a center tone *a*, called the *mesē*, with an added tone *A* below, called the *proslambanomenos*. Each degree and

each tetrachord has its name, and the scale is the Dorian (e′-d′-c′-b-a-g-f-e) which occupied the center of the system with a conjunct tetrachord below.

The Greeks called low the pitch we designate as high. The tetrachords named from the top down were: *hyperbolaion* (extreme) *d′-g′-f′-e′; diezeugmenon* (disjunct) *e′-d′-c′-b; meson* (middle) *a-g-f-e; hypaton* (upper) *e-d-c-B*, to which was added *A*.

The *Lesser Perfect System* had a compass of eleven tones from *d′* to the added *A*. It consisted, as reckoned from below upward, of the *proslambanomenos* and the *hypaton* and *meson* tetrachords, to which was added a conjunct tetrachord *synemmenon* (hooked).

One difficulty in understanding Greek music is the confusion of terms, started by the Greeks themselves. "The tangle of Greek systems, scales, keys, and modes is unbelievable," says Dr. Sachs. Mixing up the words *tonos* (key) and *modus* (the Latin translation of *tonos*) led to inverting the naming of the Ecclesiastical Modes (Chap. 6). Boëthius (*c.* 480-524 A.D.) tried to interpret the Greek theory conscientiously, but a 10th century treatise, *Alia Musica*, misinterpreting Boëthius, reversed the order of the Greek octave species (see Reese, p. 154). Mr. Reese relates the Greek *tonoi* to our keys (natural minor form) as follows: The Mixolydian corresponds to D, the Lydian to C♯, the Phrygian to B, the Dorian to A, the Hypolydian to G♯, the Hypophrygian to F♯, and the Hypodorian to E.

Aristoxenos (4th century B.C.) left treatises which oppose Pythagorean theories but authenticate the various stages of Greek musical methods.

INSTRUMENTS.—That there were the *kitharoedic* and *auletic* schools of music was due to the fact that Greek instruments were divided into the two main types—string and pipe, or lyre and *aulos*.

Our knowledge comes from the pictured instruments on monuments, vases, statues, friezes, and from the testimony of Greek authors.

The lyre was the national instrument, and included a wide variety of types. The most ancient form, the *chelys*, is traced back to the age of fable, and owed its invention to Hermes. This small lyre, easy to carry, became the instrument of the home, amateurs and women. It was the popular accompaniment for drinking songs and love songs. This first instrument used in the festivals was later replaced by a larger, more powerful type of lyre, the *kithara* (or *phorminx*), which came from Asia Minor and probably Egypt.

The *kithara* had a flat wooden sound box; was fastened to the performer by means of a sling; had originally four strings which gradually increased in number with the growth of the scales; and was used by

professionals as the Greek concert instrument. It was played with both hands, the right using a plectrum.

Another harplike instrument was the *magadis*, the tone of which was said to be "trumpet-like." It was of foreign importation and had twenty strings, which, by means of frets, played octaves. It was the instrument of the enharmonic mode as some of the twenty strings were tuned in quarter tones. Smaller types of the *magadis*, the *pectis* and the *barbitos*, were also tuned in quarter tones. The Greeks (boys and men) had a style of singing in octaves which was named *magadizing* for the octave-playing instruments.

The other division of Greek instruments is the *auloi* or pipes. The *aulos*, although translated "flute," is more like our oboe. Usually played in pairs, the larger instrument may have been used for the solo and the smaller for the accompaniment. There was a complete family of *auloi* covering the same range as the voice. The early type was supposed to have been tuned in the chromatic tetrachord, d c♯ b♭ a, which points to its oriental origin. Elegiac songs called *aulodia* were composed in this mode to be accompanied by the *auloi*.

The early wooden pipe had only three or four finger holes. These were later increased so that the modes, Dorian, Phrygian and Lydian, could be played on one pair. About 600 B.C. the *aulos* became the official instrument of the Delphian and Pythian festivals. The importance of the *auletes*, or flute players, has been stressed in the account of the Greek chorus.

In *A History of Music*, Forsyth goes into minute detail concerning the Greek instruments and he names three species of simple pipes and five double pipes. The double pipes were the professional instruments.

No account would be complete without mentioning the fact that the *auletes* wore a bandage, or *phorbeia*, perhaps to hold the two flutes in place, and to modulate the tone.

We have spoken of the *syrinx*, or pipes of Pan, the forerunner of the pipe organ; and of Pythagoras' monochord. There were a few war trumpets, and a small parchment hand drum called the *tympanon*, and the *krotola*, wood or metal castanets.

The Greeks have given more inspiration to modern music than any other ancient peoples, because "for the first time music had attained the dignity of an art, with all its æsthetic, emotional and moral significance, with its complicated theory, its sophisticated technique, consciously employed to give pleasure and to uplift the mind of man." (*A Narrative History of Music.*)

ROMAN ADAPTATIONS.—Rome, conqueror, jurist, and engineer, took from vanquished Greece its musical scale, with little or no modifi-

cation, together with much of its mythology and its arts. But to meet the demands of a martial, acquisitive and noise-loving organization, it used, besides modified Greek and Egyptian instruments, what we call brasses and a primitive organ.

Inconsistently, however, it developed the *mimus* and the pantomime; consistently it reveled in showy processions, blares of trumpets, over-elaborate exhibitions and blood-curdling gladiatorial combat. None of the *subtleties* of music ravished its ear!

Therefore, the importance of Roman music was in having been the bridge between the old, Egyptian, Hebrew and Greek, and the *new*, the early Christian music, with its genesis in Rome itself.

The Romans, however, probably Boëthius, (d. 525 A.D.), gave each of the seven tones within the octave the names of a planet, and to every fourth tone, beginning the tetrachord, the name of a day of the week. (See *How Music Grew*, p. 44.)

INSTRUMENTS.—No discussion of instruments would be satisfying without including Nero—musician, itinerant and international actor, emperor and madman! As a musician he is said to have "fiddled while Rome burned." If he was so musical under such exciting stimulus he probably played the *tibia* (pipe or bagpipe) or the *cithara*. The fiddle was unknown then in Rome, although there was in Hadrian's time the *tamboura*, a plucked lute of two or three strings, used long before by the ancients. Nero shocked the Romans by singing in public.

Of course they adopted and adapted the Greek *auloi* as *tibia* and *fistulæ* in many varieties, mostly with mouthpieces, resembling the oboe reed. There was also the *syrinx*.

The Romans centered their attention chiefly on the *tuba* (trumpet) for the infantry; the *lituus*, like the J-shaped trumpet or shofar used in the Hebrew ritual (Chap. 3); and the *buccina*, the progenitor of the sackbut and trombone. The *buccina* was twelve feet long, and passed around the player's body, with the bell over his left shoulder, as our circular bass (brass) does now (Stanford and Forsyth, *A History of Music*). These were probably never played in harmony, nor could a performer play more than three or four blatant notes on them!

Naturally these noise-loving soldierly people had percussion instruments. Among these were the *tympanum*, much like a tambourine and beaten with the hands; the *scabillum*, two hinged metal plates, fastened under the foot and stamped upon to mark rhythm; the *cymbali*, similar to our cymbals; and the *crotola* and *crusmata* approximating the castanet. From Egypt came the *systrum*. They used the *tintinnabula*, metal bells set in intervallic progression, also the *crepticalum*, a similar instrument, save that the bells hung on a hoop.

In the *cithara* (the Greek *kithara*) was the origin of the Roman *citharoedic* chant, sung usually to god or goddess. In many of the Roman chants Greek words were used until 300 A.D. But the Roman poets Horace, Catullus, and others were master makers of the *citharoedic* chant in Latin and regaled many a festive occasion by singing them.

But of the many Roman instruments, the organ, because of its importance in later Christian music, interests us more than all the others. There had been evidence of the water *aulos* (*hydraulus*) in the writings of Philo of Alexandria (200 B.C.), who credited Ctesibius, engineer, with the invention; of Vitruvius, writer on architecture in Augustus' reign; and of Hero of Alexandria. This evidence was not substantiated until 1885 when a pottery model made by Possessoris in 100 A.D. was found. A complete description of this organ is given in Stanford and Forsyth's *A History of Music*.

The Romans, however, had a pneumatic as well as a water organ. Primitive types persisted until our own era. They used them in portable forms for their revels and coarse and gaudy circuses. For this reason the early Christians and many later Christian societies banned the organ, as well as other instruments, as pagan and profane.

SUGGESTIONS FOR FURTHER READING

The Greek Genius and Its Meaning to Us. R. W. Livingstone. Oxford.
The Attic Theatre. A. E. Haigh. Oxford.
Greek Music. Phillips Barry. *The Musical Quarterly*. Schirmer. October, 1919.
Oxford History of Music. Introductory Volume, *Greek Music*. Cecil Torr. Oxford.
A History of Music. Stanford and Forsyth. Macmillan.
How Music Grew. Bauer and Peyser. Putnam.
La Musique Grecque. Théodore Reinach. Collection Payot.
Narrative History of Music. Vol. I. *The Art of Music*. D. G. Mason (Ed.).
Grove's *Dictionary*. Macmillan. 1927, 1940.
La Danse grecque. M. Emmanuel. Hachette & Cie.
The Rise of Music in the Ancient World East and West. Curt Sachs. Norton.
Music in the Middle Ages. Gustave Reese. Norton.

PART II

MUSIC OF THE CHURCH POLYPHONIC AGE

6. MEDIEVAL MUSIC THE PRODUCT OF THE CHURCH (POLYPHONIC AGE FORESHADOWED)

Dark Ages and New Installations — Early Christians Conserve Music — St. Ignatius and Antiphony — St. Cecilia — Roman Conversions — Ambrosian Chant Based Probably on St. Basil's Usage — Foundation of Schools — Neume Notation — St. Gregory — Gregorian Reform — Gregorian Modes — Plainsong and Analyses — Schola Cantorum — Charlemagne — Growth of Organs — Artificial *and* Natural *Music — Notation Develops — The Staff — Clefs — Guido's Theories — Intervals of Scale Named —* Organum *— Hucbald — Descant — Paris Theorists — Franco — Notation and Meter — English Theorists — De Muris and Counterpoint — De Vitry.*

THE DARK AGES.—The first thousand years of the Christian era were indeed Dark Ages in contrast to the periods of enduring culture of Greece and Rome. It was the age when the barbaric tribes—the Ostrogoths, Visigoths, Vandals, Franks, Huns, Celts, Saxons, Vikings, and Slavs—were evolving from primitive peoples into nations which were later to rule the world. Many of these tribes overran the Roman Empire, conquered it, and in turn were conquered by its learning and institutions.

The Dark Ages were, however, less black than they have been painted because the ancient civilization was not extinguished but was infused with new forces, new power, new enthusiasms—new soil through which flowered the hardier seeds of its culture.

A potent factor in molding modern civilization was Christianity. The emblem of power shifted from the Emperor to the Pope of Rome,

and the Church developed institutions, directed world policies, and encouraged learning. The altruism of Christian doctrine had direct bearing on architecture, painting, sculpture, literature, and music. The Gregorian Chant, one of the greatest musical developments of all time, was a product of this era.

As the barbarian hordes descended upon Rome, they were gradually converted to the Christian faith, and subsequently the fathers of the Church went to the far corners of Europe to preach the new word.

So the modern civilization is like a basket which is woven out of the treasures of Greek and Roman antiquity; the Hebraic religious doctrines and moral precepts which influenced the early Christian fathers; the masterful spirit of the Celts, Teutons and Slavs; to which we must add the wisdom of the Arabs, who, through their conquests and the later Crusades, came in contact with this younger civilization.

SOURCES OF EARLY CHURCH MUSIC.—That music was not completely lost to the world during the early centuries of the Christian era is due to a small band of humble, untutored folk, faithful followers of Jesus Christ, who were forced to hold their services in secret.

As many of these early Christians were Hebrews, they sang the Psalms and intoned parts of the services as had been their wont. Living where Græco-Roman music was in general use, they drifted into adapting familiar tunes to their needs. Instruments, which were regarded as debasing symbols of paganism, were forbidden.

ANTIPHONY.—In Antioch, St. Ignatius (49-107 A.D.) introduced antiphonal singing, the sources of which may be traced in the Hebrew Psalm singing, the Greek chorus, and the Roman citharoedic chants. St. Ambrose of Milan introduced the custom in the West.

ST. CECILIA.—Among the early Roman converts to Christianity was a young noblewoman who was martyred about 229 A.D. She was canonized as St. Cecilia, tutelary saint of music and musicians, sometime before the 16th century. In her honor music festivals were held and societies formed in different countries for centuries.

In 325 A.D. Constantine made Christianity the national religion of Rome. When he removed the seat of government of the Roman Empire to Constantinople, it became, with Rome, Antioch, Alexandria, and Jerusalem, a center of Church rule. In Constantinople, the Eastern Church developed the Byzantine service. Thus the early hymns were a bridge between oriental, Greek and Roman monody and the dawning polyphony of Europe. The influence of the Byzantine service is still visible in Russian music. Tillyard and Egon Wellesz have done much in the revival of these chants, which probably developed from the Greek liturgy used by St. Basil in Palestine (4th century).

THE AMBROSIAN CHANT.—Two important names from the early Christian era are St. Ambrose and St. Gregory. St. Ambrose (340-397 A.D.), Bishop of Milan, wrote several famous hymns, the tunes of which are unknown; he is regarded as the founder of *hymnody*, and of the Ambrosian chant. He desired to regulate tonality and the way of singing church music, and he replaced the heretical hymn with the Christian hymn, trying thus to rid the music of popular street songs which had crept in. So closely was the hymn connected with St. Ambrose, that all hymns were called Ambrosians.

Whether St. Ambrose actually is responsible for the so-called *authentic* modes (p. 47), known as Ambrosian, is a moot question. These modes, although paralleling the Greek primary modes, are named differently (Chap. 5).

SCHOOLS ARE FOUNDED.—The monasteries became centers of learning and their schools included those for the training of choirs. As the music became more florid, it was too difficult for congregational chanting and had to be sung by trained choirs. In 367 A.D. congregational singing was banned.

In the monasteries of Syria and Egypt, the liturgy first became definite in form, and schools of singing similar to the *scholæ cantorum* in the Latin churches of the 7th and 8th centuries were developed in the Greek churches at Antioch and Alexandria, in the 4th century. Early in the same century a school of chant was established in Rome. In the 5th century the trained singers of Syria were employed as cantors in Italian churches. For generations the melodies were handed down aurally from master to pupil. The task of learning the growing repertory by heart was arduous and in time a species of notation known as *neumes* appeared.

NEUME NOTATION.—In the Byzantine schools, the critics and grammarians, attempting to preserve the inflections of the rapidly disappearing Greek language, invented a system of signs by which it was written and read for centuries. The early Christians borrowed these acute and grave accents from the Alexandrian Greeks as a practical means of indicating the rising and falling inflection of the singing voice in their chants, which were little more than exaggerated speech.

This notation was called *neumes* from the Greek word *neuma* meaning "nod" or "sign." It must not be confused with the word *pneuma* (breath) which was also used to indicate the phrasing. Gradually the system took on various combinations of dashes, curves, and dots, and in time became a complete music notation, without, however, indicating definite pitch. St. Basil and St. Ambrose probably used it. (See "Notation" in *International Cyclopedia of Music and Musicians.*)

In deciphering the ancient scores, the present Armenian system of notation has been helpful, as it has changed little since the 4th century.

Although we have no official accounts of *neume* notation before the 8th century, in the 9th, John the Deacon said that "Gregory the Great, who was Pope from A.D. 590 to 604, collected the sacred music of the Church and had it written in a book called the *Antiphonary*, which was chained to the altar of St. Peter's as a model of what music should be." (C. F. Abdy Williams, in *The Story of Notation.*)

THE GREGORIAN REFORM.—The 6th century is notable for its reform of Roman liturgical music. Although St. Gregory (540-604) is regarded as having been responsible for the chant or plainsong which bears his name, several authorities claim that no one man initiated the reforms, but through gradual growth and development a recognized system was organized, which became the heritage of Church and layman. In short, *Gregorian music* is the name given to a collection of over six hundred compositions connected with the Roman Catholic Services, dating from the 6th century. St. Gregory, without doubt, had a share in its arrangement.

Ambrosian liturgy was used only in Milan, while the *Gregorian* became the chant of the Church of the West, and spread over the entire European continent.

Among other liturgical families which surrendered to the Roman chant were the Mozarabic (Visigothic) chant of Spain and the Gallican chant in the pre-Charlemagne French empire.

THE GREGORIAN MODES.—To the four authentic scales or modes, frequently attributed to St. Ambrose, four *plagal* scales, often called Gregorian modes, were added. The word "plagal" comes from the Latin *plagius* meaning "oblique." So the plagal scales were oblique or collateral, in that every authentic mode had its *related* plagal mode lying a fourth below it. Copying the Greek modes, the plagal were given the prefix *hypo*. (Page 37.)

It is debatable whether the Ambrosian music was limited to the octave outlined by the mode. The two modes having the same tonic were practically different positions of the same scale. The following is a table of the scales, eight Ecclesiastical or Church Modes:

AUTHENTIC SCALES OR MODES	PLAGAL SCALES OR MODES
I. Dorian: d e f g a b c d	II. Hypodorian: a b c d e f g a
III. Phrygian: e f g a b c d e	IV. Hypophrygian: b c d e f g a b

V. Lydian:
f g a b♭ c d e♭ f

VI. Hypolydian:
c d e♭ f g a b♭ c

VII. Mixolydian:
g a b♭ c d e♭ f g

VIII. Hypomixolydian:
d e♭ f g a b♭ c d

For a practical example of how the modes effect changes in a tune see page 74 in *How Music Grew* by Marion Bauer and Ethel Peyser. There you will find *America* transcribed into different modal scales.

Each mode has its tonic or final, and its dominant, thus:

Dorian (Mode I)—the tonic is *d*, dominant *a*.
Hypodorian (Mode II)—the tonic is *d*, dominant *f*.
Phrygian (Mode III)—the tonic is *e*, dominant *c*.
Hypophrygian (Mode IV)—the tonic is *e*, dominant *a*.
Lydian (Mode V)—the tonic is *f*, dominant *c*.
Hypolydian (Mode VI)—the tonic is *f*, dominant *a*.
Mixolydian (Mode (VII)—the tonic is *g*, dominant *d*.
Hypomixolydian (Mode VIII)—the tonic is *g*, dominant *c*.

PLAINSONG.—In the chapter on *Plainsong* in the *Oxford History of Music* (Introductory Volume), the Right Rev. W. H. Frere discusses the subject in detail. As the main characteristics of the Gregorian chant, he gives:

1) The rhythms, neither metrical nor for the dance, are oratorical speech-rhythms. Opera and oratorio recitative has preserved some of the tradition of its ancient elasticity and freedom.

2) The "plain" chant is melody unhampered by accompaniment. The most developed monody demands extreme virtuosity. In monody cadences are governed by melodic considerations; in harmonized music, by harmonic considerations.

3) Themes built up of familiar formulas are very useful, and may be fitted to different texts.

4) Gregorian music shows us the workings of the eight-mode system, each with its appropriate cadences, phrases, and formulas. "While writing in one mode the classical composers would no more drop into another than, in speaking English, we might drop into French."

5) Form is dictated by the words. Key relationship is determined melodically, not harmonically. Thematic development was in a rudimentary stage, while the use of imitation was fairly advanced.

6) In the *Golden Age* of Gregorian music an extremely high standard of execution and musical sensibility was demanded. "The notation in neumes preserved a tradition of delicate *nuances* in singing, which

unfortunately disappeared when the neumatic notation was superseded by the staff notation."

THE SCHOLA CANTORIUM.—To St. Gregory is ascribed the founding of the *Schola Cantorum*, the Roman school of singing, which, the biographers claim, he supervised personally. Gevaert says in *Les origines du chant liturgique de l'église latine*, "By the 7th century we are in the presence of an advanced art, conscious of its principles, with rules and formulas for each class of composition." The *Schola Cantorum* standardized the training of singers and teachers throughout the Christian world. Nine years were required to complete the course, and all the chants had to be memorized.

The Venerable Bede gave a description of St. Augustine's entry into England with forty monks, singing a hymn which converted King Ethelbert. In 1897 the same Gregorian hymn was sung at Canterbury in celebration of the coming of St. Augustine thirteen hundred years before. After the Gregorian music had reached England, monks were sent to the *Schola Cantorum*. Bede did much to spread the Gregorian tradition, and wherever a monastery was founded, a music school was started.

CHARLEMAGNE'S INFLUENCE.—After Charlemagne, King of the Franks, was crowned Emperor of the West, so thoroughly did he believe in Gregory's plan "for creating a united church by means of a common music," that he ordered all the Ambrosian songbooks destroyed, so the plainsong of Rome might have no competition.

Among influential educators was Alcuin of York (*c.* 725-804), who is credited with having interested Charlemagne in founding the University of Paris (790). Alcuin was probably responsible for arranging the scales into modes.

ORGANS.—In 7th-century Rome, every nobleman's home contained an organ, and portable organs were carried by slaves from house to house where musical gatherings were held.

Organ-playing, apparently preserved in Italy as part of the pagan culture, was unknown to the rest of Europe, although the art was cultivated in Byzantium. Legend has it that ambassadors from Constantinople brought to Charlemagne's court an instrument of fabulous size, made of brazen cylinders, bellows, and pipes, "which could roar as loud as thunder, and yet could babble as soft as a lyre or tinkling bell." Charlemagne is supposed to have sent his workmen into the ambassadors' apartments, stolen the model, and set up an organ like it in the Cathedral of Aix-la-Chapelle.

The Venerable Bede called music made by instruments *artificial*, and singing, *natural*. This classification persisted into the 18th century

when church organs were condemned by the Puritans in New England (Chap. 36). The Russian Church still bans instruments.

It is not definitely known when the organ first appeared in churches, but there are records of its use in Spain in the 5th century; in the 6th century in Grado, Italy, where the nuns had a portative; in the 7th century in Rome before congregational singing was abolished; in the 8th century in England; in the 9th century in Germany. Constantinople is claimed as the home of organ building. Italy soon wrested the honor from the East, and in the 9th century England and Germany were the acknowledged centers. The monks were the early organ builders. "In those days," says Cecil Forsyth, "a monk or bishop who wished to stand well with society could not take up essay-writing or social welfare; what he *could* do was to lay hands on all the available timber, metal, and leather, and start organ-building."

The first organ with a keyboard of which we have authentic record was in the Cathedral at Magdeburg in the 11th century. The keys were three inches wide and had to be pounded with hammers to produce sounds.

In the 10th century, St. Dunstan in England built organs in Malmesbury Abbey, Abingdon Abbey and in other churches and convents.

A famous English organ which aroused curiosity, interest, and pride was built in the 10th century at Winchester Cathedral. From a Latin account, we learn that by means of 26 bellows, 10 men pumped air into the 400 pipes "governed" by two organists. "... They strike the seven differences of joyous sounds, adding the music of the lyric semitone" (the seven diatonic intervals as represented by the white keys of the piano with the *b* flat added). "... The music is heard throughout the town, and the flying fame thereof is gone out over the whole country." The pipe handles were called tongues and were lettered to correspond with the modes of the plainsong.

Early in the 12th century the progressive Netherlands had an organ with two manuals (keyboards) and pedals.

It is a long distance from the syrinx, or Pan's pipes, to these great organs, called *positives*, sometimes stationary and sometimes moved on wheels. The stepping-stones between them were the little movable organs called *portatives*.

THE DEVELOPMENT OF NOTATION.—A problem to be solved, before the 10th century musicians could make further progress, was that of notation. While the neumes indicated whether the melody rose or fell, they failed to tell by what intervals they moved. Had not the schools handed down the traditions orally—the notation merely aiding the memory—the music might have been lost. As it is practically impos-

sible to translate the neumes into modern notation, it is questionable whether we today can interpret them exactly.

A century ago, the Benedictines of Solesmes, France, founded an order which has satisfactorily restored Gregorian plainsong.

When part singing made its appearance in the 9th century, the need to indicate exact intervals was imperative. Although the neumes had superseded the Greek alphabet in written notation, there was still a need for an alphabet to express fixed pitch relationships. Such a notation by intervals is known as *diastematic* (from *diastema*, Greek for "interval"). In the 10th century Latin letters replaced the Greek symbols but the position of the tone was the same as the Greeks had used, and the syllable *a* was given to the *proslambanomenos*, the first tone of the Greek scale. For some time both neumes and Latin letters were used.

In the 11th century a notation called the *Daseian* was used. A Greek sign shown in different positions, resembling our F, indicated the first, second, and fourth notes of each tetrachord. The third was shown by other signs. For beginners it was combined with horizontal lines marked T and S, which indicated the intervals of the tetrachords as whole tones or semitones. These staves varied from six to eleven lines depending on the range of the songs, and only the spaces were employed. Frequently the *Daseian* notation was written alongside of the intervallic indication, and in place of neumes or notes, the words were written in script.

This form was credited to Hucbald. The earliest attempt at notating part-writing was in the *Daseian* system. When organum was well established, Hermannus Contractus in the 11th century invented a system for indicating the intervals by means of letters: *e* showed a unison; *s*, a semitone; *t*, a whole tone; *ts*, a minor third; *tt*, a major third; etc.

THE STAFF APPEARS.—By a stroke of genius, an anonymous theorist in the 11th century helped to bring order out of chaos by drawing a red line across the page and marking it F, the line which carries our bass clef. This was the beginning of staff and clef. The neumes were written on the line, and higher or lower pitch was indicated above or below the line. This was so successful that a second line, usually yellow, was used to indicate middle C.

To Guido d'Arezzo (*c.* 995-1050), a Benedictine monk, have been credited many valuable innovations. Whether he was their originator is open to discussion, but in his teachings in Italy, France, and perhaps England, he developed new ideas by practical usage. He perfected a four-line staff in which both lines and spaces were used, giving definite

position to each scale degree. His use of a staff notation made it possible for singers to read any melody without a teacher's aid, and the foundation of our modern system was then established.

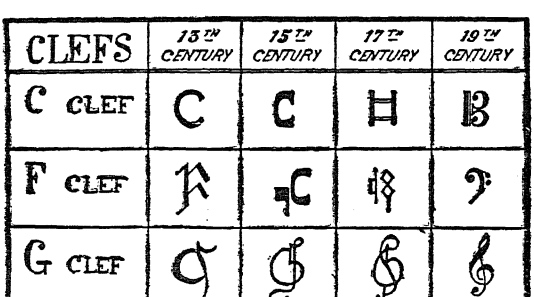
Instead of using the script on the staff, the neumes themselves were placed on the lines and spaces. Guido is supposed to have introduced this innovation. Four lines form the orthodox plainsong staff to the present day. Neumes, however, continued to be written without a staff in Germany as late as the 14th century, while staves of one, two, and three lines frequently occur in 12th and 13th century MSS.

"The influence of a perfected diastematic notation on the development of music was enormous," writes Gustave Reese. "Not only was the ecclesiastical singer freed from the necessity of laboriously committing to memory the whole liturgical repertoire, but the existence of a dependable notation made possible the rapid spread of new and original compositions such as tropes and sequences."

CLEFS.—As the men did most of the singing in the Middle Ages, the music was notated in the lower range: C is middle c and F the bass clef. When the range of a melody did not coincide with the compass of the staff, the necessity arose for changing the names of the lines, and the custom of placing letters at the beginning of the staff was introduced. These *claves signatae*, or *clefs*, were, according to the theorists, "the *keys* by which the secrets of the stave are unlocked."

The three clefs in use today are derived from these letters. The number of lines to the staff was not settled until the close of the 16th century, when four were used for plain chant and five for secular music. In the parchment manuscripts so marvelously illuminated by medieval monks, we see sometimes four- and sometimes six-lined staves. While we speak of our staff as having five lines, it is actually a grand staff of eleven lines, the sixth line of which is middle *c*.

The clefs developed as follows:



(From Vincent d'Indy's "Cours de Composition Musicale")

GUIDO'S THEORIES.—Many theorists built their scales in tetrachords, but Guido, or one of his contemporaries, built them in groups of hexachords (six tones). This was called the *gamut* because a tone was added below the *proslambanomenos*, beginning on the lowest tone of our grand staff, and was given the Greek name for g, *gamma*. The syllable *ut* meant the first degree of the scale to Guido, so *gam-ut* really means a scale starting on *g*.

Guido's hexachords were as follows:

F G a b c d
C D E F G a
G A B C D E

This was repeated starting an octave higher.

(Read from lowest line up.)

In the third hexachord, *b* flat appears. Our symbols for flat and natural come from the signs for *b* flat and *b* natural, a round *b* and a square *b*, which gradually developed into ♭ and ♮. *B* flat was sometimes represented by a green line. The natural and sharp grew out of the idea that the interval was raised a half step. Guido called the hexachord in which the *b* appears, *Hexachordum naturale*, which gave the name to the natural sign. The symbol for the sharp did not appear until Josquin des Près invented it in the 15th century.

Guido also is credited with giving the syllable names *ut*, *re*, *mi*, *fa*, *sol*, *la*, to the six tones of the hexachord. These were adapted from an 8th-century hymn to St. John the Baptist, each line of which began on successive degrees of the hexachord, giving its inventor the idea of calling each degree by the first syllable of the line of the Latin hymn, thus:

Ut queant laxis,
*Re*sonare fibris,
*Mi*ra gestorum,
*Fa*muli tuorum,
*Sol*ve polluti,
*La*bia reatum.

The translation is:

Grant that the unworthy lips of Thy servant
May be gifted with due harmony,
Let the tones of my voice
Sing the praises of Thy wonders.

Ut is frequently changed to *do*, and a seventh syllable has been added. As the hymn is to *Sancte Ioannes*, Latin for St. John, his initials were adopted for the extra degree, *si*.

This system proved so difficult for the choir singers and students that Guido invented, or more probably adopted, a method to teach them the syllables by means of a chart, using his hand as a guide, each finger joint representing a different tone. This is known as the "Guidonian hand" (see illustration, p. 83, *How Music Grew* by Marion Bauer and Ethel Peyser).

The Guidonian method of calling the root of every hexachord *ut* is one of the best arguments in favor of the use of the movable *do* in solmization rather than the stationary *do*.

About 1025 Guido wrote the *Micrologus,* which was an epitome of everything known about music at the time. It was printed in Gerbert's *Scriptores ecclesiastici de musica* in 1784, and in 1904 a new edition appeared.

ORGANUM (900-1200).—The 10th century was regarded by some historians as a period of decadence. Plainsong had reached the pinnacle of its possibilities, and the attempt to saddle it with rules and regulations to preserve it revealed its weaknesses and led, through striking innovations, to its passing. But out of the decadence of one period rises the phoenix of a new art. The 9th-century lack of fixed notation and rhythms led to the 10th-century search, which developed into mensural and polyphonic composition. But with them the art of the chant passed.

Another enemy of the 9th-century music, brought about indeed by the plainsong itself, was the elementary attempt at part singing. It was apparently an offspring of the Greek magadizing (p. 41). Perhaps it was Nature's way of readjusting the singing so that those with voices of medium register struck a balance between the high and the low of the octave sung by the men and women in unison. This is merely an arbitrary and speculative attempt to explain the fact that composers were beginning to make practical use of "symphonies" and "diaphonies" or concords and discords. To the *cantus firmus* (fixed song) or subject, called the tenor (from the Latin, *teneo,* to hold), they added a second part, at the distance of a fourth or a fifth, which were consonant intervals. These parts were named *vox principalis* and *vox organalis*—the principal voice and the organating or organizing voice. The style was called *organum* or *diaphony* (two sounds). The second voice may at some time have been played on the organ, hence its name, *organum.* Paul Henry Lang in *Music in Western Civilization* translates the word as "solemn song or musical work."

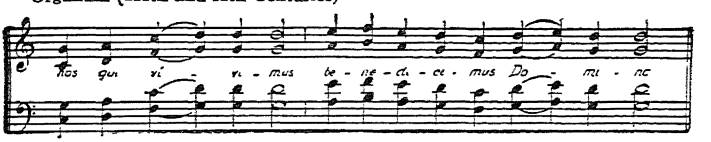
HUCBALD'S TEACHING.—Hucbald (840-930), a Benedictine monk of St. Amand in Flanders, wrote treatises which show the state of music in his day. Many inventions for which he was long given credit have been discovered as the work of other 10th-century theorists. Ap-

parently they labored together, putting into practice the experiments of their contemporaries. Hucbald wrote a treatise *De Harmonica Institutione;* another very famous source of information, *Musica Enchiriadis* (Handbook of Music), was attributed to him, but authorities do not agree as to its real authorship.

The *Enchiriadis* gives the first technical description of organum, although the style of "harmony-singing" is referred to in an earlier treatise. This was not a harmonization, but merely the doubling of a part at intervals less than the octave apart.

Simple *organum* was two voiced, but there was also a composite *organum* of three or four voices, resulting from the doubling of the two voices in octaves, thus:

Organum (IXth and Xth Centuries)



In the eighth chord are the forbidden intervals of the *tritone,* the *diabolus in musica.* Harmony students will recognize it as an augmented fourth in the inner voices, and a diminished fifth in the other voices. As theorists of the 10th century admitted only "concords"—perfect fourths and fifths—the appearance of the tritone points to an early use of *musica ficta,* the insertion of accidentals without special indication. It is not known at what date these "false" tones were first used but a 14th-century theorist wrote, "Music is called *ficta* where we make a tone to be a semitone, or, conversely, a semitone to be a tone." Its most obvious example is that of changing *b* natural into *b* flat to make it conform to the rule of "concords."

Descant and Mensural Music.—A decided improvement was made when instead of keeping the second voice at a parallel distance, different intervals were introduced. In the 10th century this was done by oblique harmony, *i.e.* the *vox organalis* remained stationary for several syllables. In the next three centuries, however, great progress was made in the art of combining a given melody with another; contrary motion in voice leading and the crossing of parts were permitted.

Descant, discant or *discantus* (a Latin form of the Greek word *diaphony*) was the name given to this early polyphony in which the time element first enters as a conscious factor in music. It is also known as *measured music, mensural* or *mensurable* music.

THE PARIS THEORISTS.—John Cotton of the early 12th century, who first made use of contrary motion, was one of those responsible for the "new organum," shortly to become *descant*. The development of descant "was the subject of a continuous effort extending apparently from the beginning of the 12th century to the second half of the 13th, and carried on both in France and England, but chiefly in France, and at first especially by the musicians of Paris," says H. E. Wooldridge ("The Polyphonic Period," *Oxford History of Music*).

Two chief representatives of this Parisian *ars antiqua* were Leoninus (or Léonin) and Perotinus (or Pérotin), choirmasters at the church which was rebuilt in Pérotin's time as *Notre Dame*. Léonin composed the *Magnus Liber*, a cycle of works for the services of the entire year, which Pérotin revised and rewrote in part.

England added important treatises to the medieval yield, and several of her *notators*, as the composers of that day were called, went from Oxford to Paris. One of the most famous was Jean de Garlande (or John or Johannes de Garlandia), born about 1195. He taught in Paris, and also at the University of Toulouse. In addition to important music and theoretical works, he wrote on theology, mathematics, and alchemy.

IMPROVISED DESCANT.—Thomas Morley in *A Plaine and Easie Introduction to Practicall Musicke*, 1597, showed the existence of a freer form of descant, when he wrote that "when a man talketh of a descantor, it must be one that can extempore sing a part upon a playne-song." The existing reports of improvised and ornamented descant show that there was a florid type of song. The singers must have been excellent musicians in order to have extemporized successfully.

FRANCO'S INNOVATIONS.—Franco of Cologne, whose dates are under dispute, was the first to discuss notation in which the notes have an exact time value. Although he is regarded as the inventor of the time signatures, Grove's *Dictionary* points out that he speaks of measured music as a thing already in existence. He probably gathered up and codified early experiments into a comprehensive system. He may have been a mathematician interested in music but his researches were of such importance that the system was called the Franconian notation. The principles on which his system is based underlie the notation of the present day.

DEVELOPMENT OF NOTATION AND METER.—The 13th- and 14th-century theorists accepted Franco's statement in his treatise *De musica mensurabili*, that the two or more melodies in descant are made equal in time values by the use of sounds of three degrees of length—the long, breve, and semibreve.

The "three degrees of length" is *triple* meter. *Tempus perfectum*, three *breves* to the measure, was indicated by a perfect circle O, the symbol of the Holy Trinity and, therefore, of perfection. To the medieval mind, music was inseparably a part of religion. The musician complicated things unnecessarily by holding almost superstitiously to the multiple of three as the standard note. *Duple* meter (two *breves* to the measure) was imperfect and was indicated by an incomplete circle C, from which is derived our sign for common time. Franco used four kinds of notes—*maxima*, *longa*, *brevis*, *semi-brevis*, equivalent to our whole, half, quarter and eighth notes.

To remedy the inconsistencies of the system three devices were invented—the dot, the coloration of notes, and time signatures. The dot was the "point" or "prick of perfection" and made a *long*, *breve*, or *semi-breve* perfect by giving it a three-fold count, the origin of our dotted note. The dot was also used above the staff as the first indication of a bar line.

The use of red, yellow, green and black has been discussed in connection with staff development. The early manuscripts showed notes filled in with black or red ink to indicate a change of value.

In our notation, the time signatures were: $\odot = \frac{9}{8}$ $O = \frac{3}{4}$ $\Theta = \frac{6}{8}$ $C = \frac{4}{4}$ ¢ = *alla breve*

Alla breve showed that the standard time value was cut in half.

To explain the meaning of such terms as "Mood, Time, Prolation, Perfection, Imperfection, Major and Minor, led to the construction of enormous time-tables, many examples of which are found in mediæval treatises" (Grove's *Dictionary*).

This system did not reach its ultimate development with Franco, for it was the subject of practically all the treatises on theory for at least three hundred years.

An English Theorist's Contribution.—The English theorist Walter Odington, a Benedictine monk at Oxford early in the 14th century, made studies of 13th-century rhythm; admitted the imperfect concords, thirds and sixths; defined *motet* and *rondeau*, new types of vocal compositions; used the term *harmony* in place of *descant;* and discussed *gymel* and *fauxbourdon*. *Gymel* (twin song) was a form of descant used by the early Britons, in which two-part writing with imperfect concords was employed. When a voice was inserted between the *cantus firmus* and the bass, creating intervals of thirds, the bass was sung, transposed an octave higher. Thus it was a "false bass" or *fauxbourdon*. Gustave Reese writes: "During the first twenty years of

the 15th century English discant was to begin to appear on the Continent and alongside of it the earliest examples of fauxbourdon proper, with the *cantus firmus* in the highest voice."

THE NEW ART VERSUS THE OLD.—A philosopher, mathematician, and musician of the 14th century, Jean de Muris, probably of Norman birth, but Paris residence, left books containing valuable information about the music of his day. He has long been believed to be the author of *Speculum musice*, but musicologists have proved it to be the work of Jacques de Liége, who was reactionary, while de Muris was in favor of the new art.

Grove's *Dictionary* records: "The seventh book deals with mensurable music, and is remarkable for the protest it contains against modern divergence from the theory and practice of Franco and his school, against innovations in notation, exaggerated sentiment in descant, the liberties taken by singers in the matter of embellishment, the excessive use of discords and the abandonment of the old organum and conductus in favor of motet and cantilena."

Reference is made to *conductus*, a form of "symphonious harmony" in which the *cantus firmus*, instead of being a plainsong, is an original melody or a popular tune, and the composers used all the "modern" devices of imitation and sequence and imperfect time.

The word *counterpoint* first occurs about 1300. In its earliest meaning it was *written* descant as distinguished from the improvisational music. A note was called a "point," so *punctus contra punctum* means "note against note."

A 12-century bishop claimed an English origin for *canon*, a type of counterpoint in which a melody is so constructed that it is repeated in different voices, each entering a few bars after the other has started. The Reading Rota, "Six Men's Song," is a canon or round for six voices, *Sumer is icumen in* (*c.* 1240). Its authorship is unknown, although that it is attributed to John of Fornsete or Walter Odington substantiates this statement.

The "moderns" against whom de Liége leveled his shafts were headed by Philippe de Vitry (*c.* 1285-1361), French poet, theorist, and composer. This revolutionist, who so soon took his place in history as an evolutionist, wrote treatises called *Ars nova* and *Liber musicalium*. The "new art" summed up the inventions of his predecessors and added some innovations of importance. The reaction had set in, perhaps due to the troubadours and the advance in secular music, against the rigid discipline of church music, its monotony and lack of beauty. It resulted in a great harmonic and rhythmic freedom; more liberty in part writing; the use again of duple meter in sacred composition; and

most amusing of all, a ban against the use of consecutive fifths and octaves, which had been the basic principle of the old order.

Although de Vitry's compositions have been lost, his theories have been exemplified in the works of Guillaume de Machaut, a contemporary of singular importance because he is the link between *ars antiqua*, as the motets of the late 13th century were designated, and *ars nova*. That composers turned to writing secular music extensively may have been caused by the papal decree from Avignon in 1324 or 5, banning practically all kinds of polyphony from the church service.

SUGGESTIONS FOR FURTHER READING

The Story of Notation. C. F. Abdy Williams. Scribner.
Mediaeval Music. Robert Charles Hope. E. Stock.
Oxford History of Music. Introductory Volume, *Plainsong.* Rt. Rev. W. H. Frere. Oxford.
Oxford History of Music. The Polyphonic Period. Vols. I and II. H. E. Wooldridge. Oxford.
The Evolution of the Art of Music. C. H. H. Parry. Kegan Paul.
How Music Grew. Bauer and Peyser. Putnam.
The Art of Music: Narrative History of Music, Vol. I.
A History of Music. Stanford and Forsyth. Macmillan.
Grove's *Dictionary.* Macmillan. 1927, 1940.
A New School of Gregorian Chant. Rev. Dom Johner. Fr. Pustet.
Music in the Middle Ages. Gustave Reese. Norton.
A Short History of Music. Donald N. Ferguson. Crofts.
The International Cyclopedia of Music and Musicians. Ed. Oscar Thompson. Dodd, Mead.
Music in Western Civilization. Lang. Norton.

7. RISE OF SCHOOLS—MOTETS AND MADRIGALS

Art Consciousness Is Born — Motets, French Contribution of 13th Century — Madrigals, Italian Contribution of 14th Century — Rise of Schools — Secular Choral Singing and Sociological Conditions — Three so-called Netherlands Schools — Okeghem — Riddle Canons — Des Prés — Beauty a Goal in 15th Century — Descriptive Secular Music — Janequin — Willaert Founds Venetian School — Zarlino, the Theorist — Italian Madrigalists — Monteverdi and Harmonic Experiments — Gesualdo, Ultramodernist — Madrigals after 1611 — Popularity Wanes in 17th Century — French Madrigals — Influence of French Poetry — Lasso — Instrumental Music — Sweelinck, Vocal and Instrumental Link — German Madrigals — The Quodlibet *— German Music and Classical Education — Spanish Composers — Golden Age of English Madrigals — Tallis, Byrd, Morley — Consort Lessons — Gibbons — English Singers.*

THE "mills of the gods" had ground out piece by piece the necessary equipment for the Age of Polyphony. The background was the *dechanteurs* (descant singers) of Notre Dame de Paris; the troubadours and trouvères (Chap. 9), whose influence resulted in greater rhythmic and melodic freedom in church music; the Crusaders, who stimulated an interchange of culture—all generating in the heart of man a slowly awakening recognition of his need for beauty.

The *art* of music was not the aim of these early centuries: music was an accessory of the Church. The early Christian fathers fashioned the materials out of which they built a science of music. The conscious desire for art pushed forward toward a Renaissance. It was not without reason that *ars nova* received its name. It was deliberate action—no flag of truce but a declaration of independence.

Formerly, it was almost impossible for moderns to listen to the music preceding the 14th century, as it sounded crude and ugly to ears accustomed to the suave harmonies of the 19th century. It was claimed that the works showed ignorance of musical laws. Today, however, we recognize that writers of organum and descant, unconscious of laws not

yet formulated, were nevertheless method-bound. And until recently, ignorant of their laws and indifferent to them, we regarded their systems as barbarous and unmusical. Their greatest drawback was not that they were *unscientific*, but they were *all* science to the smothering of Art. It was not until the 15th century that the mathematical mind and the musical mind were separated.

GUILLAUME DE MACHAUT (*c.* 1290-1377), the first to use music as an art expression, is an example. Formerly he was regarded as a leading poet of his age, and his music seemed primitive and unschooled. But Amédée Gastoué in *Three Centuries of French Medieval Music* speaks of the music of the 14th century "which reached its finished form in the compositions of the greatest master of this period, Guillaume de Machaut."

Machaut left great quantities of manuscripts many of which are in the *Bibliothèque Nationale de Paris* (National Library). Gastoué gives a comprehensive list which illustrates the innovations introduced by the *ars nova*. The composer writes both sacred and secular music; secular music has pushed itself to the fore as an art product; the Mass probably composed for the coronation of Charles V at Rheims, where Machaut was Canon of the Cathedral, is the first known in four parts; instrumental preludes and postludes alternating with vocal passages, are brought to our notice; lays, motets, rondels, ballads, and *chansons balladées*, or monodies with refrains, are the current forms; Latin and French texts are used simultaneously; in some of the manuscripts only one line carries words, and the other voices were played by instruments, showing that Machaut was either the inventor, or an innovator in the use of instrumental accompaniments. The last of the French poets to compose music for his own poems, he is often classed as a trouvère because he was of noble birth.

MOTETS.—Among Machaut's compositions were *motets*, which form was in vogue from the 13th century on. Every choral part of the service, except the *Credo* of the Mass, was written as a motet, and it survived all the other discarded forms. The word is derived either from *mot* (word) or from motion. *Motetus*, according to Grove's *Dictionary*, "sang the chief text, while the *tenor* held on, the *triplex* being the third voice (whence is derived our modern treble)." The *cantus firmus* of a motet was a plainsong tune with a familiar text, with which were combined other texts and tunes, often popular, or other secular songs with words in the vernacular. The early motets were crude but later the art of combining melodies, of creating smoothly moving parts, beautiful harmonies, and well-balanced compositions brought into being some of the greatest works of the 15th and 16th centuries.

MADRIGALS.—While the motet was the product of the early French composers, in the 14th century in Italy appeared the *madrigal*, a secular part song characteristic of the Florentine composer. It shows the influence of troubadour art and the *conductus*. The much discussed name probably comes from a medieval Latin word, *matricale* ("matrix"), meaning a rustic song in the mother tongue.

The madrigal for a time was lost to music but survived as poetry in its original structure and characteristic meaning. As secular music developed, out of the *frottole*, *villanesche*, *ballate*, and *canzonette*, came a revived madrigal in the 16th century in Italy, nurtured by the expatriated Flemish composers. Schools of madrigal writers arose in Italy, France, the Netherlands, England, Spain, and Germany. Thus secular music reached artistic perfection and became an independent form of free composition, due to the individual's increasing desire for self-expression, and to the fact that the Italian poets were writing in a style inherently musical. The lyrics of such poets as Petrarch gave a charm and a lightness to music which the church tunes lacked.

The *frottola*, from which the 16th-century madrigals descended, was a type of song with frivolous, vulgar words obviously imitating the folk song. It was performed either by four unaccompanied voices, or by a solo voice with the accompaniment of the lute or other instruments. In the madrigal, as a gesture against the *frottola*, the writers tried to give the composers aristocratic poetry. The subjects were amorous, political and satirical. The first madrigals set to such poems were published in 1533. The movement was beneficial to music as "it made the madrigal the musical expression of the highly cultivated life of the small Italian courts" (Grove's *Dictionary*). The madrigals were in three to six voice parts. The lute was added later, playing the chief melody with the voice. The next step was for instruments to play preludes and interludes to the madrigals, which were called *ritournelles*. Before the beginning of the 17th century the motets had their *ritournelles* too. This was the beginning of chamber music, especially when the voices were suppressed and the madrigals were played for instruments alone (Chap. 12).

RISE OF SCHOOLS.—The Paris theorists and composers, who started a contrapuntal polyphony which grew to a magnitude worthy of the new Gothic cathedrals, really founded the first "school," that is, a body of disciples of a teacher or a system, having characteristic opinions, methods, and aims. There arose in Northern Europe the so-called Netherlands schools of polyphony, which were known as the Burgundian, the Flemish, and the Franco-Flemish, and, when their influence

was transferred to Italy, as the Venetian and the Neapolitan, etc. Their compositions were largely motets and madrigals.

The 14th century, an era of great prosperity in the Low Countries, had given the individual more freedom than he ever had had before. Merchants were public spirited, magnificent Gothic buildings were erected in the cities, and the arts flourished.

Secular choral singing was a natural outcome of sociological conditions—the growth of cities, of commerce, of trade guilds, and the consequent wealth of the middle classes.

English developments which advanced the art of counterpoint prove that England was musically enlightened although no permanent school was founded. John Dunstable (*c.* 1390-1453), astronomer and mathematician, was named by Johannes Tinctoris (1446-1511), a Flemish theoretician, as the foremost musician of England. Dunstable traveled much, and among his contemporaries were the founders of the Burgundian School, Dufay and Binchois, who carried on his traditions. Dunstable's music, said to be among "the most beautiful specimens of the age," showed his use of thirds and sixths, and often he gave an original *cantus firmus* to the soprano instead of the tenor.

THE BURGUNDIAN SCHOOL.—Guillaume Dufay (*c.* 1400-1474), the first of this school which bridges the Paris Gothic period and the 16th-century Netherlands school, was regarded as a great composer. His works included *chansons*, motets, and masses. He was a chorister in the Papal Choir in Rome, canon of Cambrai, and music tutor to the son of Philip the Good, Duke of Burgundy, whose court was a great cultural center until the middle of the 15th century. Through the alliance with England in the Hundred Years' War, the Burgundians were influenced musically by the English.

Dufay introduced the use of secular melodies in place of Gregorian *cantus firmi*, and was the first to use the folk song *L'homme armé* (*The Man in Armor*) in a mass. He perfected the canon and made it a thing of beauty instead of a dry contrapuntal device.

Gilles Binchois, co-founder of the Burgundian school, was *chaplain-chantre* (singing-chaplain) to Philip the Good. The pupils of Dufay and Binchois carried on their teachings and in turn became the teachers of the musicians who developed the second so-called Netherlands school.

Politically speaking there was no "Netherlands" in the 15th century. The term included geographically much of northern France, Belgium, and Holland. The culture was of mixed Teutonic and Latin influences. Philip the Good (1419-1467) was lord of Flanders and Artois, of Holland, Zealand, Hainault, and Friesland, of Namur, Luxemburg, of Brabant and Limburg. In the early 16th century

"Netherlands" was used as a title but the people were called Burgundians or *Germanus*. Philip II inherited a dominion in which French culture "remained a living force even after the establishment of the independent Netherlands, following the insurrection against Spain," writes Paul Henry Lang in *The Musical Quarterly*. "... The enormous influence of French civilization which, from the 12th century on, was felt all over Europe, was especially powerful in the neighboring Low Countries."

The earlier Burgundian group prepared the way for great and imminent changes, which resulted in bringing the art of counterpoint to its highest degree of perfection. Fourteenth century methods were still in use, but there was a tendency toward more tonal beauty. In the churches, choral singing was brought to so high a stage that many of the singers were engaged, as was Dufay, as choristers in Rome.

Many musicians went to Italy, France, Spain, and Germany, spreading their knowledge, filling positions in the churches, and teaching. Tinctoris founded the school of Naples before 1500; Willaert started the Venetian school soon after, and Orlando Lasso went to Munich a few years later.

THE FLEMISH SCHOOL.—The first master of the so-called second Netherlands school was Jan or Joannes Okeghem (*c.* 1430-1495). Probably a pupil of Dufay, he was a boy chorister at Antwerp, and is said to have served forty years at the courts of three French kings. He also visited Spain. Complete master of counterpoint, he wrote masses, motets, *chansons*, and canons with great facility and unparalleled powers of invention. One of his motets, *Deo gratias*, is a canon for 36 voices.

As was the fashion, Okeghem wrote puzzle or "riddle" canons. These enigmas of the Netherlands school showing the composer's ingenuity were "crossword puzzles" for the highly educated musicians. The composers indicated canons by devices called "inscriptions." Their object was to make the solution as difficult as possible, and they presented their subjects in the shapes of crosses, circles, squares, chessboards, rainbows, and other fantastic designs. The inscriptions also included a single line called *guida* with a quotation from a proverb or the Bible which contained a hint for their solution. Josquin invented the "crab" canon which had to be read backward. Palestrina instituted a reform for the composers of the "Golden Age" by discarding such pleasantries and writing out really beautiful canons.

Okeghem was one of the great teachers of all time and, through his many pupils, the founder of the schools which followed. He developed the resources of canon and fugue, and the devices of augmentation and

diminution, by means of which a theme is varied by changing the time value of the notes. Under his guidance vocal polyphony became more sophisticated, and many forms, such as the medieval rondo, ballad, and accompanied secular art song, disappeared. In 1527, some of his works were destroyed in the sack of Rome.

Two of Okeghem's contemporaries were Jacob Obrecht (*c.* 1430-1505) and Antoine Busnois (d. 1492). When Erasmus was a choir boy at Utrecht, Obrecht was his teacher. He also taught at Cambrai and Bruges, and in Florence, where he passed on the skill of the Flemish contrapuntists to the Italians. In his latter years he was chapel master of the Antwerp Cathedral, and his compositions of this period show technical mastery and a developing harmonic background. He wrote masses, motets, and secular works.

THE FRANCO-FLEMISH SCHOOL.—Okeghem's greatest pupil, Josquin des Prés (*c.* 1450-1521), a Fleming, was the first composer to receive the title "musical genius." He belongs in the third so-called Netherlands school. Obrecht is sometimes included in this rather than in the second division. As many French composers belong chronologically and stylistically in this group, it is logical to call it the Franco-Flemish school. An Italian influence, especially in the secular forms, crept into the style of this period, leading to a high point in the development of vocal polyphonic art.

JOSQUIN DES PRÉS.—Josquin sang first in St. Quentin, then in the chapel choir at Milan and in the Sistine Chapel in Rome. He spent much time in the ducal courts of Milan, Florence and Ferrara. After his Italian sojourn, Josquin lived at the French Court of Louis XII. He was a sympathetic person with a keen sense of humor and of beauty, and love for his fellows, all of which is evident in his music. In having lived when printing was first invented and in having been the idol of all Europe, his masses and motets, "sung in every chapel in Christendom," and secular songs were in demand by the earliest publishers of music. Among the thirty-two masses extant, two are based on the melody *L'homme armé*. Wooldridge sees in Josquin's motets "for the first time, in a somewhat rough and even crude form, the type of the 16th century motet."

The heightened stimulation of the arts during the 15th century resulted in seeking beauty in melodic line and harmonic freedom. Josquin, who saw the development of the arts at home and in Italy, participated in the movement toward the appreciation of the creative mind.

DESCRIPTIVE SECULAR MUSIC.— He passed on his artistic creed to several pupils who became famous musicians. Nicolas Gombert, of

Burges, imitated his style and worked to vary the character of music according to the character of the words. He was particularly successful as a composer of secular music, and showed his love of nature in his choice of pastoral subjects. Gombert was chapel master to Charles V and in 1537 he went to Spain with twenty singers and held office in the Imperial Chapel in Madrid. W. J. Henderson says: "In the pursuit of this branch of his art [secular composition] he developed remarkable descriptive effects and methods of characterization. Indirectly these advances gave to his music and those of his successors a charming variety which was lacking in the religious works of the time. The cultivation of part-singing by all classes of people, which was carried on in this period, made the composer of the madrigal a welcome visitor among the cultured nobility of Italy and France."

Jacques Clément (*c.* 1475-*c.* 1553), called Clemens *non Papa* to distinquish him from the reigning pope, Clement IX, was one of the most renowned composers of his day. He worked out the aims of the new school with sincerity and nobility of purpose, banishing the older forms and showing that the new ideas could be used to produce well-balanced polyphony, fresh and pleasing melodies, and clear harmony.

Especially true is this of Clément Janequin, a Frenchman (1485-1560), who became famous as a writer of secular music. He might be called the first composer of program music because of his imitative descriptions in tone. He tried to represent the sounds of birds in a *chanson, Le chant des oiseaux* (Song of the Birds). Other works of his are *The Cackle of Women, The Battle of Marignan,* and *Cries of Paris.* Many of his *chansons* have been revived in the 20th century.

Jean Mouton (1475-1522) is the link between Josquin, his teacher, and Adrian Willaert, his pupil. He was court musician to Louis XII and Francis I of France, and canon in the Collegiate Church of St. Quentin. His works, found in the early catalogues of published music, include masses, motets, psalms, and a few French *chansons.*

WILLAERT FOUNDS VENETIAN SCHOOL.—The line of great teachers and composers is continued with Adrian Willaert (*c.* 1480-1562), a Fleming, pupil of Mouton and probably of Josquin, and founder of the Venetian school. Grove's *Dictionary* relates that he heard a motet of his own performed in Rome as a work of Josquin. When he claimed the authorship, the choir refused to sing it because he was unknown! Soon, however, he was appointed chapel master of St. Mark's in Venice and his fame spread rapidly. He founded a singing school which produced many prominent Italian composers, among them Zarlino, Andrea Gabrieli, and Cypriano da Rore, Willaert's successor at St. Mark's.

Willaert's works include masses, motets, madrigals, psalms, hymns,

canzone, and *Fantasie e Ricercari* (a form of fugue which became popular in Italy in the 17th century). In 1559, a volume of his motets and madrigals, *Musica Nova*, was published in Italy.

Because St. Mark's had two organs, he was the first to write for double choruses, and to develop this to a degree "which left little even for Palestrina to improve upon." Another innovation was a narrative of Susannah set for five voices which in its declamatory style foreshadowed oratorio. In his mature years, Willaert revived the madrigal for which Petrarch supplied many texts. Willaert was one of the first to make extensive use of chords and to help create a harmonic style. The folk song and Martin Luther's hymns probably influenced him to write perpendicular music. In his time, *musica ficta*, the chromatic alteration of modal music, reached its height, finally resulting in the discarding of modes for our present major and minor key system.

ZARLINO, THE THEORIST.—Gioseffe Zarlino (1517-1590), an Italian pupil of Willaert, is famed less as a composer than as a theorist. He followed Willaert and Rore as choirmaster at St. Mark's, and was the author of three important works showing the trend of advanced counterpoint and the beginnings of harmony as a science. Zarlino tried to establish equal temperament more than a century before it came into vogue. He recommended the division of the octave into twelve semitones. He also recognized the importance of the third in defining the modes, thus going far in establishing the modern key system.

His *Dimostrationi armoniche*, in imitation of the Greek style, is in the form of dialogues between Willaert, the master, and Claudio Merulo and Francesco Viola, choirmasters to the Duke of Ferrara. Vincenzo Galilei, one of those responsible for early opera, a pupil of Zarlino, challenged his master's statements because they were not according to the newly revived Greek intervals.

Another Netherlander, Jacob Arcadelt (*c.* 1514-*c.* 1570), is regarded as the head of the Venetian school of madrigals because of his renown in secular composition. He sang, as a young man, at the court of Florence, was singing master to the choir boys at St. Peter's in Rome, and was a member of the Papal Choir. The second half of his life was spent in Paris in the service of the Duke de Guise, and he devoted that period to religious composition. Because his madrigals were printed in Venice he is credited with having influenced its school.

ITALIAN MADRIGALISTS.—The pupils of Willaert were instrumental in bringing the madrigal to a successful point in Venice. Two of these, Cypriano da Rore (*c.* 1516-1565) and Costanzo Porta (*c.* 1530-1601), were innovators of a freer style. Their use of the chromatic scale, in madrigals but not in church music, helped in disintegrating the

modal system. Rore was born in Antwerp but spent the greater part of his life in Italy at the courts of Ferrara and Parma. Porta was an Italian and was choirmaster in Padua. He united the learning of the Netherlanders with the rhythmic grace of the Italians.

Andrea Gabrieli (1510-1586), a member of a family famous in the musical life of Venice, was a Willaert disciple, also a choirmaster and organist at St. Mark's. He was known in Germany and the Netherlands, and among his pupils numbered his nephew, Giovanni Gabrieli, (1557-1612), Leo Hassler (1564-1612) of Germany, and Jan Sweelinck (1562-1621), the last great Netherlander and a famous organist. While Gabrieli was a madrigalist, his most important achievements were as teacher of organists and composer of organ music—one of the earliest instrumental composers.

An earlier Italian composer, Costanzo Festa, was co-originator with Willaert of the new madrigal. He was choirmaster of the Papal Choir at Rome from 1517 until his death in 1545, and enjoyed the distinction of being the only native in so high a position. His madrigals, simpler than those of the foreign masters, had grace and elegance. He influenced other madrigal schools, particularly in England.

Madrigals were composed for weddings and many court events, and the quantity written by minor composers was enormous. The technique of the words and music had become very skillful.

Orlando Lasso and Andrea Gabrieli are the greatest names of this period of madrigal writing. Palestrina wrote only a few madrigals, but they rank with those of Lasso and Gabrieli.

Edward J. Dent (Grove's) says that love is by no means the only subject of madrigals: "... the whole life of the later Renaissance is mirrored in them. Jacques du Pont, organist at Rome, shows us the street seller of roast chestnuts; Giovanni Croce of Chioggia teaches us to play the game of the Goose, still popular with Italian children today; Striggio describes the chatting of the women washing clothes in the river"—their gossiping, quarreling, ghost stories, and folk songs.

Three famous names grace the third period of Italian madrigals: Luca Marenzio, Claudio Monteverdi, and Gesualdo, Prince of Venosa.

In the words of *The Compleat Gentleman* by Henry Peacham (1622), "For delicious Aire and sweete Invention in Madrigals, Luca Marenzio excelleth all other whosoever, having published more Sets than any Authour else whosoever." He speaks of "Songs, the Muses themselves might not have beene ashamed to have had composed." Born before 1560, Marenzio died in 1599. He was court musician to the King of Poland, and later, until his death, organist of the Papal Chapel in Rome.

THE MADRIGALS OF MONTEVERDI (1567-1643).—Although Claudio Monteverdi's great contribution to music is in the domain of opera (Chap. 11), his madrigals were definite experiments in harmonic combinations which sounded modern and harsh to 16th century ears. He was only sixteen years old when his first book of madrigals appeared. With those which followed he won the reputation of having originated the modern style because he combined the best points of the old polyphonic school with monody, which was making inroads into the established regime. He was among the first to add the element of the drama to the madrigal, turning it into the dramatic madrigal, the *cantata da camera* (a salon song), in which one person recited a short drama or story in verse, accompanied by one instrument.

In 1604, Artusi, a musician and theoretician who devoted his life and pen to combating the "imperfections of modern music" (!), wrote that Monteverdi's work was against all natural musical laws.

After a trip to Flanders, where Monteverdi heard the music of Claude le Jeune, and Jacques Mauduit (page 116), his style became more modern, and, following the trend of the time, he turned to opera.

GESUALDO—ULTRAMODERNIST.—Don Carlos Gesualdo, Prince of Venosa (1560-1613), was one of the most audacious revolutionists in musical history. He was a skilled lutanist and a composer well schooled in contemporary methods. His madrigals, the first volumes of which had gained popularity during his lifetime, were harmonically daring and dramatically expressive. Tasso, Ariosto, and Guarini supplied Gesualdo with literary background for the latest attempts to translate emotion into tone. The experiments which his contemporaries were rapidly evolving into opera he used in his madrigals.

After having been implicated in the murder of his faithless wife, he became part of the illustrious circle at Ferrara at the court of Duke Alfonso II d'Este, which included Ariosto, Tasso, Josquin des Prés, Palestrina, Orlando Lasso, Willaert, and Rore. He married a member of the Este family and after the death of the Duke, spent his remaining years in Naples.

In the madrigals written after 1611, the effects of the changes in the world's music are definitely reflected, although there is no record of his having been associated with the Florentine group, the *Camerata* (Chap. 11). Grove's *Dictionary* says: "Gesualdo, far more audacious than his predecessors or even his contemporaries, sums up all previous effort.... Historically his position is important as being that of one whose ability was large enough to translate the harmonic tendencies of the most advanced of his own and past ages into terms of high art."

The popularity of the madrigal, although it did not die out, was

finally eclipsed in the 17th century by the *stilo recitativo*, the beginnings of opera. (Chap. 11) Madrigals were occasionally written by the Italian opera composers such as Stradella, Scarlatti, and Lotti.

FRENCH MADRIGALISTS.—During the 16th century the general term "Netherlands school" often included composers some of whom were born in France and educated in Flanders, and others who were born abroad and led their professional lives at the French courts or in the churches. Many of Josquin's pupils were among these. The poems of Clément Marot and Ronsard were the inspiration for many French madrigals. Gombert, Janequin, Certon, Goudimel, De Sermisy, Claude le Jeune, and Mauduit were influenced by French poetry and wrote music different in character from the other schools.

An account of the French madrigalists would be incomplete without recognition of Pierre de Ronsard (1524-1585), who supplied texts for more madrigals than any other writer of his age. "Without music, poetry is almost without grace," he said, and invited the leading composers to set his sonnets to music. Janequin, Pierre Certon, Goudimel, and Muret each composed music for the same ten sonnets, which were published by the poet in his first volume of poetry.

Claude Goudimel (*c.* 1505-1572) lived in Paris, writing *chansons* and music for the Catholic service until about 1557, when he associated himself with the Huguenots in Metz. He set Clément Marot's Psalms to music, apparently to create sacred music for the Protestant service. His settings are included in the Psalm books of the day, and in those of the 17th and 18th centuries. Goudimel is sometimes named as Palestrina's teacher in Rome, but there is no definite proof that he ever visited Rome or was a member of the Papal Choir. He was a victim of the massacre of Huguenots in Lyons.

An Irish musician whose work was done in France is Guillaume Costeley (William Costello, 1531-1606), an organist and *valet de chambre* to two French kings. He was the first president of a society in honor of St. Cecilia (Chap. 6), which held a contest with Orlando Lasso as prize winner. Costeley wrote many four- and five-part *chansons*.

ORLANDO LASSO—PRINCE OF MUSICIANS.—A detour has been necessary in our account of the Netherlands school in order not to separate Adrian Willaert from the important branch which he founded when he left Flanders for Venice.

The road is resumed with the greatest Flemish master of all, Orlandus Lassus, Orlando di Lasso, or perhaps Roland de Lattre, who began life in Mons, Belgium, sometime between 1530 and 1532. His extraordinary gifts were recognized from early boyhood, when he was

kidnaped three times from the choir school on account of the beauty of his voice; through young manhood, when he was made court musician to Albert V, Duke of Bavaria, and chapel master at Munich; and later, when he was called "Prince of Musicians" and was made a noble by Emperor Maximilian II, and was decorated by the Pope.

After the third kidnaping the boy remained in the service of Ferdinand Gonzaga of Sicily, with whom he went first to Sicily and then to Milan. When his voice "broke" he entered the service of the Marquis of Terza in Naples. At the request of the Archbishop of Florence, Lasso went to Rome where he became choirmaster at St. John Lateran (1563). At the same time, Palestrina was in charge of the *Cappella Giulia* (p. 82). He left Rome on account of the serious illness and subsequent death of his parents. He was then attached to another Neapolitan prince with whom he visited England and France. For two years in Antwerp, he won, through his music, the admiration of men of rank and culture. His charming personality was combined with strength of character, and he worked in the face of court distractions, and was not spoiled by the many favors he received.

His first publication, Italian madrigals (Antwerp, 1555), proclaimed him as a mature and forceful musician. The second collection of Italian madrigals and *villanelle*, French *chansons*, and Latin motets shows his versatility. The *Canzoni villanesche alla Napolitana* were simple, popular songs from Naples, turned into an art form with the rustic style retained, along with the consecutive fifths characteristic of organum.

Many authorities think that Lasso surpasses Palestrina in his motets, which have "a singularly compelling style" (Cyr de Brant). "The chromatic element is encountered more frequently in Lasso, and none knew better than he, how to employ this sensitive feature of fluctuating harmony." De Brant states that "... like Palestrina, Lasso abandoned some of the more daring features of his early experimental works as he approached his master period. Some might view this chromaticism as a new style but Lasso sought not to create a new style but to graft his farseeing ideas on the idom he had known and mastered." Lasso may be regarded as a bridge between the old Netherlanders and Monteverdi and his contemporaries.

Lasso's life at court in Munich was untroubled and prosperous. He had a generous, devoted patron, under whose encouragement he produced a prodigious amount of music. Duke Albert founded the Royal Library of Munich in which are many valuable manuscripts, including Lasso's most famous work, the *Seven Penitential Psalms* (*c.* 1565), written by request of the Duke. Nef says: "He is master of all styles in equal degree, and occupies a position of first rank in the art of several

countries. From the beginning, his fame as a composer rested upon his religious compositions... in particular, upon his moving Penitential Psalms."

In his chapel, Lasso had about sixty singers and thirty instrumentalists, many of whom he engaged in Venice. Instrumental music, at that time in an elementary state, consisted mainly in duplicating the voice parts. A *Symphonie à six*, attributed to Lasso, is an early example of instrumental music.

In 1567 Lasso published his first German texts, the title of which is *Neue teutsche Liedlein mit fünff Stimmen welche ganz lieblich zu singen und auf allerley Instrumenten zu gebrauchen*, which shows that the new little German songs for five voices were to be sung or used for instruments.

In 1570 Lasso received a coat of arms on the shield of which appear as emblems the signs of sharp, flat, and natural. The same year he visited France and was invited by Charles IX to remain at his court. A group of masses dedicated to Pope Gregory XIII brought him the title of Knight of the Golden Spur, in the Papal Chapel.

Among his best-known madrigals is *Matona, Lovely Maiden*, a comic serenade from a collection in which many numbers are in homophonic style.

The last years of his life were clouded with melancholia and he died in 1594 in Munich. After his death two sons issued 516 of his compositions in six volumes under the title of *Magnum Opus Musicum O. de Lasso*. Over 1,250 compositions exist in print and in the Munich archives: motets, masses, madrigals, magnificats, chansons, *Deutsche Lieder*, lamentations, Passions, Latin hymns, etc.

Orlando Lasso died the same year as the great Palestrina. The two composers represent the heights to which 16th-century music attained. "There is the spirit of the Renaissance already in the music of both Palestrina and Lassus, perhaps more manifest in the latter than the former. Both start from the same ground of the secular madrigal, but their paths and their aims diverge. While Palestrina for general grace and beauty of style has been compared to Raphael and Mozart, Lassus in his depth of thought had been considered to belong to the lineage of Michael Angelo and Sebastian Bach" (Grove's *Dictionary*).

JAN SWEELINCK (1562-1621), son of an organist of Amsterdam, is the last of the Netherlands school. While his compositions published during his lifetime were vocal, his greatest claim to fame is as an organist. As pupils came to him from far and wide, he was literally the founder of the Northern Europe school of organists, which culminated with Johann Sebastian Bach.

GERMAN MADRIGALISTS.—A school of writers of vocal polyphony developed in Germany during the 15th and 16th centuries although it did not become a power in the musical world until instrumental forms were well established (Chap. 12).

The first German composers of vocal music for four parts were Heinrich Finck (1445-1527) and Heinrich Isaak (*c.* 1450-1517). Isaak, of Flemish birth, lived at the court of Lorenzo the Magnificent in Florence as Arrigo Tedesco (p. 109) and was later the center of a group in Germany which included Finck, Paul Hofhaimer (1459-1537), and Ludwig Senfl (1490-*c.* 1550), a Swiss, his pupil and a friend of Martin Luther. One of the most famous madrigalists was Hans Leo Hassler (1564-1612) of Nuremberg. He wrote motets and madrigals, and in his organ works was a forerunner of Bach.

The songs showing the influence of the German folk song and German poetry were called *Carmina.*

The *Quodlibet* (or "what you please"), the singing of which was a custom of the Bachs at their family reunions (Chap. 15), was a musical joke of the 16th century, in which several different folk tunes were combined extemporaneously.

In the 16th century, the German courts employed musicians from the Netherlands and Italy rather than from Germany. Orlando Lasso at the court of Munich was a notable example.

The German secular music was much influenced by the Protestant church movement. As the Germans' contribution to the Renaissance might be mentioned their settings of classical Latin poems such as the Odes of Horace. "They were written for use in schools," says Grove's *Dictionary*, "and it was only in Germany that this musical aid to classical education was systematically practiced."

SPANISH COMPOSERS.—In the 15th century, the composers of Spain were in close touch with the Netherlands. In the 16th century many *villancicos*, the Spanish form of the *frottole*, and some madrigals were composed. The musicians, however, devoted more time to sacred composition than to secular. Many of the sacred tunes were borrowed for secular use. Pedro and Francisco Guerrero, Cristobal Morales, and Tómas Luis de Victoria (*c.* 1540-1611) are the best known.

Victoria, usually known as Vittoria, was a contemporary of St. Theresa and came from Avila. He was a priest and spent a part of his life in Rome. His style resembles Palestrina's and he is regarded as one of the great Spanish composers. He wrote masses, motets, and Psalms, but no madrigals. His music is notably beautiful.

GOLDEN AGE OF ENGLISH MADRIGALS.—A recent revaluation of the Tudor music shows that England had a school comparable to that

of the other famous groups. From 1560 to 1650 the quality and quantity of her madrigals won for that era the name of the *Golden Age*. With a few men of genius among the number, the high average of talent was extraordinary, and the list of composers is a long one.

Cecil Gray in *The History of Music* says: "While the Roman and Venetian Schools, for example, arose directly out of the Flemish school and only gradually attained to distinct individuality and independence with Palestrina and Gabrieli, the English school began with a distinct individuality and gradually came more under the Flemish influence." Gray finds the Flemish influence in Thomas Tallis' style, in his use of canon and imitation.

These English composed not only madrigals, but also church music, Catholic and Protestant, and instrumental music. Among the early composers were: Fayrfax, Taverner, Aston, Cornysche, Tye, Edwardes, Whythorne, and Whyte.

WILLIAM BYRD (*c.* 1543-1623), whom Gray compares with Palestrina, Lasso, Victoria, and Gabrieli, is one of the first great English madrigalists; he wrote some of the finest sacred music produced by England, and was one of the earliest and most important contributors to music for the keyboard.

THOMAS MORLEY (1557-1603), a pupil of Byrd and a learned musician, introduced the vocal *ballet* and was a writer of characteristically English and charming music. A collection of his, called *First Book of Consort Lessons for Six Instruments, Lute, Pandora, Cittern, Bass Viol, Flute, and Treble Viol*, gives us a survey of some of the instruments in use in the 16th century. His *Plaine and Easie Introduction to Practicall Musicke* is valuable as an account of music in his day.

JOHN WILBYE (1574-1638) and THOMAS WEELKES (?-1638) are madrigalists of whom England is justly proud. They show originality and artistic finish. Weelkes wrote *Fancies for Strings*, ancestors of the string quartet.

JOHN DOWLAND (1562-1628), a gifted composer of madrigals, was also a song writer, one of the first to deserve the title. He was one of a group to write solo songs, *ayres*, with lute accompaniment and sometimes *viol da gamba*. His art finds its roots in the troubadour songs.

ORLANDO GIBBONS (1583-1625) wrote some of the finest madrigals of the *Golden Age*, for example, *The Silver Swan*. He composed great music while he was organist at Westminster Abbey, and is regarded as a pioneer in chamber music. Gibbons, Weelkes and Richard Deering used the "Cryes of London" as themes for madrigals.

JOHN BULL (1563-1628), an expatriated English composer lived and died in Antwerp. He was a famous organist and composer.

JOHN MILTON, father of the great poet, was a well-known composer and contributed works to several famous collections (Chap. 8).

THOMAS RAVENSCROFT made collections of tavern songs, rounds, catches, among which are such familiar tunes as *Three Blind Mice.*

The English Singers, a group of six, made their national school very real to 20th-century audiences by singing hundreds of madrigals, motets, ballets, *ayres,* and folk songs. They sat around a table in the manner of the 17th century, when the song books were brought out after dinner, and the assembled guests were such good musicians that they sang the latest songs at sight.

SUGGESTIONS FOR FURTHER READING

Three Centuries of French Medieval Music. Amédée Gastoué. *The Musical Quarterly.* 1917.
Grove's *Dictionary.* 1927. Macmillan.
Oxford History of Music: Vol. II, *The Polyphonic Era.* H. E. Wooldridge.
Early History of Singing. W. J. Henderson. Henry Holt.
Monteverdi. Henry Prunières. Dutton.
The History of Music. Cecil Gray. Knopf.
Twelve Good Musicians. Fred'k Bridge. Kegan Paul.
The Growth of Music. H. C. Colles. Oxford.
The So-called Netherlands Schools. Lang. *The Musical Quarterly.* Jan., 1939.
Music in Western Civilization. Lang. Norton.
An Outline of the History of Music. Karl Nef (trans. C. F. Pfatteicher). Columbia Univ. Press.
Orlando Lasso: The Unknown Prince of Music. Cyr de Brant. *The Catholic Choirmaster.* June, 1944.
The International Cyclopedia of Music and Musicians. (Ed. O. Thompson.) Dodd, Mead.
A Short History of Music. Alfred Einstein. Knopf.

8. REFORMATION AND RENAISSANCE

Expansion and Redistribution of Learning — Musical Progress — Revival of Learning — The Medici and Renaissance in Italy — Printing Points to Emancipations — Music Printing in Germany, Italy, France and England — Henry VIII and the Reformation — Protestant Services — Elizabethan Grants to Sell Music — Famous Collections — Luther Protests — Reforms — Chorale — Palestrina — Council of Trent — Golden Age of Catholic Music — Palestrina's Contribution to Music — His Works — Where Palestrina Left Music.

FROM the vantage point of the 20th century, the period between 1400 and 1600 was one of expansion in the domains of learning and of geographic exploration. It was a period of the redistribution of culture brought about mainly through the yearning in the heart of man for progress and beauty, heightened by the multitudinous happenings of the past, and the readjustments necessary during this era of reformation, renaissance, and no little revolution.

Before the 14th and up to the 18th centuries, there was a slow progress, although often dimmed by the blare of trumpets and the rancors of state and religious upheavals. In music (Western) the progress is reducible to:

The age of organum	900-1200
The striving toward a notation and to the making of the tools for musical composition	900-1400
The age of rhythmic forms	1200-1400
The birth and development of free composition	1400-1500
Reformation, Renaissance, revival	1400-1600

REVIVAL OF LEARNING.—With the fall of Constantinople (1453), its scholars, versed in Greek and Latin classics, migrated to Western Europe and brought with them the long obscured learning of the past, and what is more important to the musician, the Hellenic alliance between music and drama.

The Medici made Florence a magnet for the classic learning until she resembled Athens. From Florence learning spread to all parts of civilized Europe. The Medici founded groups for discussion and reading, as well as institutions like the University of Pisa, for the study of Greek. They originated a type of patronage of artists, poets and sculptors, by means of which the arts and sciences flowered. Every phase of life and art reflected the Greek learning and was motivated by it. Buildings were constructed with Greek and Roman designs and even the pageants and carnivals were modeled on ancient patterns.

Among the great names during the revival of learning were: in Italy, Leonardo da Vinci, Michelangelo Buonarroti, Raphael, Titian; in Spain, Cervantes; in Germany, Martin Luther and Erasmus; in England, Edmund Spenser.

PRINTING.—Into this burgeoning period of classical learning (the humanities) came printing. Fortunately it was the cultured man, with an awakened interest in himself and in the physical universe, who took up this indispensable vehicle of communication.

In Germany, Gutenberg (1455) first invented movable type. A German, Ulrich Hahn, was the first to print music at Rome. In Italy, Aldus and Gardane espoused the art and Octavianus Scotus (Venice) essayed a sort of musical print; early in the 16th century, Ottaviano dei Petrucci arrived at an excellent musical typography.

In France, the first printing equipment was set up at the Sorbonne by Charles VII. Pierre Attaignant, the first in Paris to print music from movable types, published (*c.* 1527-1549) the works of the leading composers of the Franco-Flemish period. Many of these have been reprinted by Henry Expert in his series *Les Maîtres Musiciens de la Renaissance Française* (*The Master Musicians of the French Renaissance*). About 1540 the house of Ballard appeared, and until 1788 the family held a monopoly on music publishing in France. The Psalms set to music by Clément Marot and the operas by Lully were printed by the Ballards.

William Caxton, the first English printer, published Higden's *Policronicon* (1482), which contained a musical illustration of eight notes, filled in by hand. In 1495 Wynken de Worde, in another edition, printed these notes, which might be considered the first printed music in England. In 1509 Wynken de Worde had printed a missal, and in 1530 he published the first English song book.

MUSIC IN ENGLAND.—1509 was the year Henry VIII ascended the throne. He was a generous music patron, also a performer and composer. He played the recorder, the flute, and the spinet. When "Bluff Prince Hal" wished to divorce Catherine of Aragon to marry Anne

Boleyn, England separated from the Roman Catholic Church, joined the Reformation movement, and set up the Anglican Church. William Tyndale made the first English translation of the New Testament in 1538, and shortly after, the Psalms were translated and set to any air from a popular street song to a dance tune. A new musical service was necessary, and the composers were called upon to adapt their style to the simplicity of the Protestant ritual. The Mass became the "service," and the motet was replaced by the anthem. Most of the musicians came from the Chapel Royal Choir, where for centuries England's sons, rich and poor, had been trained.

The "father of English Cathedral music," Thomas Tallis (*c.* 1520-1585), went through the several changes of religion which the country experienced from the reign of Henry VIII to that of Elizabeth. Tallis shared with his pupil, William Byrd (1543-1623), the post of organist of the Chapel Royal. In 1575, they received a twenty-one-year grant from the Queen to print, import and sell music. The next to hold the grant was Thomas Morley (1557-1603), author of *A Plaine and Easie Introduction to Practicall Musicke.*

These grants covered the greatest part of the *Golden Age of English Madrigals* (Chap. 7), and many of the works of native composers were published in the famous music collections of the 16th and 17th centuries. The first printed by Byrd after the death of Tallis was a collection of fifty-seven madrigals, including two of his own, by famous Italians and Netherlanders called *Musica Transalpina.*

The Triumphs of Oriana, a collection of English madrigals in praise of Queen Elizabeth, was edited and printed by Thomas Morley. Byrd's name does not appear among the many contributors.

In 1611, a collection of Byrd's appeared which shows that the *playing* of madrigals had reached England. Its title is *Psalms, Songs and Sonets: some solemne, others joyfull, framed to the life of the words: Fit for Voyces or Viols.*

The first music engraved on copper plates in England, and the first collection of pieces for the virginals (Chap. 14), was *Parthenia* by William Byrd, Dr. John Bull and Orlando Gibbons, "Gentilmen of his Majesties' most illustrious Chappell." The *Fitzwilliam Virginal Book,* a valuable collection probably made by Francis Tregian, who was imprisoned for years, contains compositions by Bull, Morley, Byrd, Gibbons, Farnaby, Tallis, Sweelinck, etc.

Byrd's music in *My Lady Nevell's Book* marks him one of the founders of virginal music. He made use of folk song, dance forms, and variation forms.

John Playford, a 17th-century music publisher, contributed *The*

English Dancing Master, "a collection of airs for the violin used for country dances, the tunes being the popular ballads and other airs of the period" (Grove's). From 1650 to 1684 he published all the music composed in England, and some important books on musical theory.

With the advent of printing, no longer were the masses to sit idly by and accept authority blindly. Men had become Protestant through knowledge, and not a little discord and bloodshed incurred in the next few centuries was due to the dissemination of the new learning.

MARTIN LUTHER.—Into this era came Martin Luther (1483-1546), born at Eisleben, Germany. Like Columbus, who discovered a continent when searching for a new route to India, Luther founded a new church when seeking only to reform the old!

That the Church needed reform in his day is borne out by the fact that many ecclesiastical conclaves were held to accomplish a cleansing, and the music of the Church had fallen into bad ways. Musical invention had become for the most part an arid system of counterpoint, where the melody obscured the contrapuntal device or where the counterpoint obscured the melody. It was common practice for one part of the choir to sing religious words to plainsong themes in Latin, and another to use popular songs with profane and often lewd words in the vernacular. Popular songs saved them the effort of inventing new melodies. *L'homme armé* was one of the favorite tunes which both great and unimportant writers used. Luther recognized these as incongruous and debasing influences. Being a musician himself, he realized that the congregation heard little and understood less, and felt that music should be a power in the lives of the people. He desired to go back to the early Christian custom of congregational singing, when sacred texts only were attached to music. He knew that the masses could not sing the current complex music, and so, to make this reform a people's movement, he adapted dignified words to worthy folk tunes.

The result was a church hymnody in which congregation and choir sang in German. *Ein' feste Burg ist unser Gott* (*A Mighty Fortress Is Our God*) is a typical Luther hymn.

THE CHORALE.—From this hymnody developed the *chorale* (North Germany), which, with various other changes in the Church Mass, opened the way for the new Protestant service.

It would be untrue to say that the Church had never used the folk tune, but for the most part the texts were in Latin, perverted in meaning and obfuscated by theoretic rather than by melodic elements.

Whereas Northern Germany inclined to the new ritual, the Southern section leaned to lighter forms of music and the dance and to the conventional Church regime. Nevertheless, the *chorale* took hold more

strongly than folk song itself, and not only influenced the Church, but laid the foundations of the art of Bach and his predecessors. Among these were the eminent Henrich Schütz (1585-1672), the first great creator of the North German school, Johann Heinrich Schein (1586-1630), and Samuel Scheidt (1587-1654) (Chap. 14).

Nobility and dignity were the keynotes of the *chorale*. What plain-song was to Palestrina, the chorale was to the followers of Luther and Schütz. It developed into such instrumental girth as the *chorale-prelude*. Its effect on music was profound and important.

The hymns (upon which the chorale is formed) were harmonized in four parts. They were usually sung in unison with the accompaniment of the organ or a group of instruments. This great change, or revolt, broke the backbone of polyphonic music, freed the spirit of the people, and first brought into use modern scales (major and minor, as we know them). Curiously enough, this Reformed Church Music also brought about the "Golden Age of Catholic Music" with Palestrina as its leading composer. (*How Music Grew.*)

PALESTRINA.—Although Martin Luther was in Germany, his tirades against abuses in the Church had deeply stung the Italian prelates, who, realizing the sore spots, had been trying to stem the progress of dry rot and to banish sacrilege.

The music had become worldly and purely technical, the words impurely irrelevant, and although geniuses like Josquin and Lasso had brought beauty out of petrifaction, there seemed to be no redeemer in Italy (Chap. 7).

Realizing this, the Church at the Council of Trent (1542-1562) considered the purgation of the musical ritual in order to restore its exalted beauties. In 1564, Pope Pius commissioned eight cardinals to carry out the dictates of the Council of Trent and to end the abuses designated by Luther, viz.: that the *cantus firmi* were secular and the words profane; that the music itself was intricate and florid to the utter unintelligibility of the words. Some of the cardinals wanted to ban polyphony entirely, while others were intent upon reforming it. There was an *impasse royale*. But to the struggle victory was brought by one, Giovanni Pierluigi da Palestrina (1525 or 26-1594), a native of the little cathedral town of Palestrina on the Roman Campagna.

He became the organist of the cathedral in Palestrina and later was sent to Rome to study. In 1551, Pope Julius III appointed him choir-master of the Cappella Giulia (of St. Peter's), to succeed Arcadelt. After dedicating a book of masses to the Pope, an unusual thing in that day by any but Belgian and Dutch composers, he was appointed a

member of the Papal Choir. In 1555, Pope Marcellus II begged the singers of the Papal Choir, of which Palestrina was conductor, to sing in a less careless and routine manner, with reverence and clarity of diction. So impressed was Palestrina with this admonition that it altered the style of his compositions. His well-known *Missa Papae Marcelli* was named for this Pope. His appointment in the Papal Choir should have been for life, but during the incumbency of the next Pope, he was dismissed because of jealousies and of the law that denied the position to married men. He took this so hopelessly that he became ill. Soon, however, he was assigned to St. John Lateran and after six years was transferred to Santa Maria Maggiore, where he remained for ten years with an adequate salary of about sixteen dollars a month! In 1571 he was reappointed to St. Peter's as choirmaster, and Pope Sixtus V conferred upon him the title of Composer to the Papal Choir.

History has labeled Palestrina the "reformer of church music." This was due, probably, to the fact that a commission was organized to determine upon music worthy of church use. His work for that commission was not to write model compositions, as has been erroneously stated; Gregory XIII selected Palestrina and Zoilo (1577) for "the task of reviewing, and as it shall seem expedient to you, of purifying, correcting, and reforming the Antiphonaries, Graduals, Psalteries," and other chants, bestowing upon the two "full and free permission and authority" and granting them permission to choose other helpers "skilled in music."

Palestrina won the title Prince of Music, however, by giving to the Church compositions which created the *Golden Age of Catholic Music*, and have until today remained as transcendently beautiful as they were in the 16th century. He perfected church music to such a point that after him nothing but a decline could set in. Such perfection ending a period, only to foster the rise of a new school, is seen in every great era in the development of music.

With all his contributions to church and secular music, and although he dedicated everything he wrote to nobles, prelates, and popes, he was little rewarded. In 1587, the Pope requested Palestrina to write a set of *Lamentations* for Good Friday. In the dedicatory preface, the composer speaks of his "lack of private means" and states: "I have certainly known this experience all my lifetime, and especially at present." This would seem to refute the statement, often made, that Palestrina came from a well-to-do family. He also complained that he was hindered from publishing many of his manuscripts because of his straitened means. Possibly the only thing in his long life that made him feel his importance was a procession, in 1573, of 15,000 singers

from Palestrina—priests, laymen, boys, and women—which entered Rome under his leadership singing his own music.

PALESTRINA'S CONTRIBUTION TO MUSIC.—There was no element of revolution in Palestrina's work. His polyphony was as modal as plainsong. He followed the old regime but *purified* it. The changes he made were of the logic of genius, not of the revolutionist, and they were firmly based on medieval patterns. His had none of the sensuousness of Renaissance art, but was rife with medieval mysticism and replete with the passion of the religious ecstatic.

At first he followed the custom of using secular songs for his *cantus firmi*, but in his loftier manner, combined plainsong with sacred texts only. In many works he placed the *cantus firmi* in the soprano rather than in the tenor.

The name of his teacher is uncertain, some think it was Goudimel, some that it was a Gaudio Mel or Firmin Le Bel, and still others that it was Cimello. But there is little doubt that Arcadelt, the Netherlander, whom he superseded at the Cappella Giulia, and Morales, the Spaniard who served in the Sistine Choir, were early models.

Palestrina died in 1594 and was honored by burial in St. Peter's at Rome, where was inscribed on his tombstone, *Princeps Musicæ*.

PALESTRINA'S WORKS.—Among his compositions are 93 masses, 350 motets, 45 Hymns of the Whole Year, 68 Offertories, 3 books of Lamentations, 4 books of madrigals, 3 books of Litanies, and 2 books of Magnificats. Some of these that still inspire the modern are the *Assumpta est Maria;* the *Missa Papæ Marcelli* in his third and most typical manner; *Surge illuminare Jerusalem* and *Improperia*, still sung in the Sistine Chapel on Good Friday.

WHERE PALESTRINA LEFT MUSIC.—"The strange fact now emerges that in music alone of all the arts, there was no break with medievalism, no harking back to Greek models. In the Renaissance period—to which Palestrina belonged—polyphonic music reached its meridian. In its technique it exhibited all the Renaissance polish, but in its spirit it was nothing less than a faithful and logical development of medieval ideals" (*The Heritage of Music* by Richard R. Terry). But —soon music, poised for a forward flight, will also grasp for its advancement the Greek learning, and through it evolve into a broader and more human art.

SUGGESTIONS FOR FURTHER READING

The Medici. G. F. Young. Modern Library.
The Art of Music: Narrative History of Music, Vol. I.
The Story of Liberty. Chas. Carleton Coffin. (Out of print.)
Grove's *Dictionary.* 1927. Macmillan.
Evolution of the Art of Music. C. H. H. Parry. Kegan Paul.
How Music Grew. Bauer and Peyser. Putnam.
A History of Music. Sanford and Forsyth. Macmillan.
Palestrina. Michel Brenet. French, Alcan.
The Heritage of Music: Palestrina. R. R. Terry. Oxford.
The History of Music in Performance. Frederick Doran. Norton.
The Style of Palestrina and the Dissonance. Knud Jeppesen. Oxford.
Palestrina and Lassus. Cyr de Brant. Fischer Edition News. Aug.-Oct., 1944.
An Outline of the History of Music. Karl Nef (trans. Carl F. Pfatteicher). Columbia Univ. Press.
Palestrina and the Music of Holy Week. Cyr de Brant. *The Catholic Choirmaster.* March, 1944.

PART III

SECULAR MUSIC HARMONIC AGE FORESHADOWED

9. BARDS, TROUBADOURS AND MINNESINGERS

Itinerant Musicians and Cross-Melodification — Popular Music — Minstrels as Music Stimulators and News Relayers — Crusades' Influences — Troubadours' Instruments — Druids — Skalds — Goliards — Harpers and Gleemen — Chanson de Roland — *Feudalism — Place of Minstrel — Romance Languages — The Lai — Age of Romance — Contribution of Troubadours, Trouvères and Their Jongleurs — New Types of Secular Songs — Minnesingers — Effect on Wagner — Meistersinger — Hans Sachs.*

THE itinerant musician or minstrel, as bard, troubadour or minnesinger, like the bird and bee, transferred the pollen of melody and spread the growth of secular music. Furthermore, like the pollen carriers, these itinerants with song and instrument effected an international cross-melodification, and in so doing enriched that which the various countries already possessed. And most important of all, these "birds of passage" influenced the growth of Protestant music and the Netherlands schools (Chaps. 7 and 8).

Up to this point we have studied what might be called conscious music. But, at the same time that the art was evolving with purpose, song, the universal instinct of the people, was recording the life of the time: of the peasant, lover, warrior, and noble.

Popular song (*chansons de gens*) is the broad classification of this secular music and is no less important than that of the church.

THE PLACE OF THE ITINERANT MUSICIAN.—From earlier times there appeared the "wandering minstrel," who spread secular music and builded better than he knew. Without newspapers, airplanes, radio, telegraph, railroads, and regular mail channels, the people would have been bereft indeed had it not been for the minstrels. They sang in

market place, bazaar, before the peasant and in the halls of the mighty. They delivered the news and gossip entertainingly in song and poetry, and sowed the seeds of popular romance as well as preposterous fiction. They, inveterate travelers, enlivened, fed, and stimulated people in widely separated territories. They wrested livings from both rich and poor in proportion to thir musical skill and their power of pleasing or flattering. They knew most of the songs by heart, but the few who could read carried their parchments in a little wallet.

The Crusades had instilled into men the love of travel. After the first Crusade, the roads were alive with strolling singers, jugglers, mountebanks and players. They gave the world color, as, clad in brilliant hues, beribboned and befeathered, they trudged from town to town. Every tavern was regaled with their fun and fancy. The country fairs lured them, and the country girls awaited them with coquetries and ardor. These music makers came from every rank; gay scions who had spent their wherewithal, impoverished craftsmen, and even monks, tired of the discipline of the monastery, all took to the road and gave it the effect of "gay motley." Many and diverse were their accomplishments. This is verified by the statement of Robert le Mains (Rowbotham's *History of Music*). "I can play," said he, "the lute, the violin, the pipe, the bagpipe, the syrinx, the harp, the *gigue*, the *gittern*, the *symphony*, the *psaltery*, the *organistrum*, the *regals*, the *tabor*, and the *rote*. I can sing a song well, and make tales and fables. I can tell a story against any man. I can make love-verses to please young ladies, and can play the gallant for them if necessary. Then I can throw knives into the air and catch them without cutting my fingers. I can do dodges with string most extraordinary and amusing. I can balance chairs, and make tables dance. I can throw a somersault, and walk on my head."

Of most interest in his list is the violin, a new instrument at that time, for which we owe much to the minstrel, as its source is still a moot point.

Among the other things mentioned by Le Mains are the *gigue*, a small type of violin to which the people danced *jigs;* the *gittern*, a small guitar strung with catgut; the *psaltery*, an oblong lute plucked with the fingers; the *regals*, portable organs; the *rote*, a small portable instrument in the form of the letter P, with many strings, much like the harp, but more square than triangular. Then there was the *organistrum*, a lute or guitar-like instrument, with wire or gut strings, and a set of keys, worked by a wheel. Sometimes two players played it, one at the wheel, the other at the keys. It had other names such as *vielle*, *Bauernleier* (peasant lyre), *Bettlerleier* (beggar's lyre) or

hurdy-gurdy. Other instruments used were the *trumpet marine*, a rich-sounding monochord, the *cymbalum*, *cithara* and great horn.

Owing to the minstrels' often ribald, always gay or romantic songs, they were banned by the Church. Nevertheless, they were welcomed without "benefit of clergy."

In Homeric times and among the ancient Celts, the bards were heartily welcome, because there was no Christian Church to combat the influence of "pagan" story and instrumental frivolities.

DRUIDS.—In England or early Britain the Celtic bards of the Druids held sway, as they did in Brittany (France), where the religion and the language were similar. In Brittany today some people still hang the sacred mistletoe of the Druid over their front doors.

Their priests were the bards, whose instrument was the *crwth*, a crude harp. The ancient *Eisteddfod* and other Druidical contests have been revived in Wales.

SKALDS.—Long before the medieval age, the Norsemen and Vikings in Norway, Iceland and Finland had their *skalds* or *saga-men*, who retailed in song and verse the stories of their gods. Their *eddas* and *sagas* were handed down orally from generation to generation until they were recorded. From these, the modern skald, Richard Wagner, took his theme for his *Nibelungen Ring*.

Later came the *harpers* and *gleemen* of Britain, after its conquest by the Angles, Jutes and Danes. These gleemen used a small harp which was passed from guest to guest at the banquets to which they were welcomed. A gentleman was a musician in those days, otherwise he would have been exceedingly embarrassed!

The gleemen, accepted everywhere, were exempt from military duties and were held inviolate even by the enemy. So as spies they performed secret service with musical obbligato!

GOLIARDS.—The *Clerici Vagantes* (wandering clerics or clergy) or *goliards*, so named because of their mythical founder, Bishop Golias, were not, strictly speaking, minstrels, because they were of the *minor clergy*. Edward J. Dent in *Social Aspects of Music in the Middle Ages* (Introductory Volume, *Oxford History of Music*) says: "They wandered all over Western Europe during the 12th and part of the 13th centuries. They appear to have risen about the time of Charlemagne, and they are not much heard of after about 1225, the period at which the great medieval universities became systematically organized. They were of all nationalities, united by the common use of Latin as an international language.... Although technically ecclesiastics... they were classed socially with the minstrels, actors and acrobats who descended from the Roman *mimus*, and were generally regarded as vaga-

bonds and notoriously immoral persons.... Their favorite subjects are either wine and women or satire of ecclesiastical authority.... It is mainly to the goliards that we owe the first notation of secular music."

They set Horatian and Virgilian poetry in neumes and sometimes included references to musical learning in their songs.

CHANSON DE ROLAND.—With the Battle of Hastings (1066) came great changes in the arts, language, learning, and in life itself. William, the Norman conqueror, brought "Romance" to England. France had been a part of continental exploits of which she had sung thrillingly. She celebrated the mighty valors of the Age of Chivalry, the era when knight and horse—*chevalier* and *cheval*—went forth to perform "doughty deeds" for the "liege lord," for his "ladye," or for the Church. Long before Hastings, France had woven in her *Chansons de Geste* tales of Charlemagne's victory over the invading Moors or Arabs from Spain. The greatest of these was the *Chanson de Roland*, a glamorous series of song paintings. It is the leading French contribution to the epics of the Middle Ages, and pictures the feeling and idealism of the period.

FEUDALISM.—In the 11th century in Europe, with Rome's power broken and paganism in abeyance, the Christian hosts raised, in gratefulness and self-protection against the still wandering tribes and robber barons, great cathedrals and mighty turreted castles with drawbridge and moat. Around these strongholds were clustered the vassals and serfs of the "liege lord" of the castle. Feudalism grew up hand in hand with chivalry. The retainers in return for patronage and protection were the fighting men and commissary for the castle.

These settlements, widely isolated, fortified against the enemy and suspicious of the stranger, welcomed the minstrel. He was their diversion between the clangors of battle, their solace and newsman in a rigorous period. "Noblemen use not to make suppers, without harpe or symphony," says Bartholomæus Anglicus (13th century).

Although at first the Church frowned upon the minstrel, nevertheless, as changes in civilization altered life, even the monasteries welcomed him. No court was without its musician, no noble without his singers. Later we see Philip the Bold, Duke of Burgundy, a typical feudal lord of the 14th century, glorying in his *ménestrels de bouche;* men and women singers, "as well as boys for his chapel at Dijon, and players on the gittern, harp, psaltery, and *eschiquier*, a zither-like stringed instrument. Others played viols and rebecks; wind instrumentalists were represented by an organist, and two players each of *challemelle* (double reed pipes) and *cornemuse* (bagpipe). Towns also had their permanent minstrels; in Germany they formed very important cor-

porations." (E. J. Dent in *Social Aspects of Music in the Middle Ages. Oxford History of Music.*)

In those days armor-clad knights and squires were inspired to make pilgrimages for their souls' sake and to bring back trophies of their valorous exploits. To the tomb of the Saviour they journeyed; they took part in tourneys and jousts, so that the medieval knight and minstrel carried learning wherever they went and returned home with the knowledge of alien customs, story, and song.

INFLUENCE OF THE CRUSADES.—The Crusades (1095-1271), in which nearly every nation joined (Chap. 3), were probably the most important influence in medieval life and culture. The West met the East. The interchange of dialect and contacts made profound changes in language. The Romance languages stemmed from the Roman Latin. This became affected by the rougher dialects of the Frankish and Gothic tribes. From the mixture came a rustic Latin or *Romanse rustique* and out of the admixture developed French, Spanish, Italian, Portuguese, and Roumanian.

In the south of France, the new language, Provençal, gave us a new poetry, the *lai*, lay or ballad. This tongue was called *langue d'oc*, because *oc* meant "yes," while in northern France, where *oui* meant "yes," the language was called *langue d'oui.*

The crusaders also brought back Arabic rhythms, new ways of singing, the guitar and *el-oud*, which was called lute in western Europe.

THE AGE OF ROMANCE.—Never, probably, in the history of the race has such romance and beauty surrounded the musician as enveloped the *troubadour* of Provence, southern France, and the *trouvère* from northern France. Even the names, meaning "finder" or "inventor," *trobar* and *trouvère*, have romantic glints.

Happily for us they wrote down their melodies even though they did not record the accompaniments, which were played on lute, guitar, *vielle*, and occasionally on the harp, by the juggler or *jongleur* who traveled with the *troubadour*, composer of the melody and verse. The *jongleur* also danced, played tricks, guided the trained bears and performed all the antics! Massenet's enchanting opera *Le Jongleur de Notre Dame* is founded on Anatole France's story of a medieval *jongleur*. Troubadours and trouvères, usually nobles, were at first composers only, but later they also sang their songs. Among these minstrels are the names of seventeen women.

Kings are numbered among the troubadours and trouvères: Richard Cœur de Lion; William, Count of Poitiers; Alfonso; and Thibaut de Champagne, King of Navarre. The earliest of the trouvères were Chrétien de Troyes and Gaulier d'Epinal (2nd half of 12th century);

later there was the Monk of Montaudon, and the bourgeois Gaucelm Faidet, and Guiraut de Borneil, "master of the Troubadours." But the most eminent of all the bourgeois was Adam de la Hale, composer of *Le Jeu de Robin et Marion*, a play in which he used the current popular songs. This was given in Naples in 1285, and is regarded as the first comic opera.

Yet, as frequently happens, the minstrels became so numerous, so unequal in talents, that bad singers began to crowd out the good. For this reason, in the 14th century, associations controlled by princes and guilds sprang up among the *bourgeoisie*, very much like our own music unions, with leaders called *Kings of the Jugglers*.

During Lent, they were forbidden to appear in public, so they went to the schools of minstrelsy, corporate associations for the interchange of information about singing and playing.

THE SONGS OF THE TROUBADOURS.—This "gay science of chivalry and love service" had its own poetry and song. Many of the songs showed Arabic influence. Among the importations were the *chanson* and *canzo* (song). There were songs called *chansons de toile* (songs of linen), narrating the thoughts of the women left behind to spin flax while their menfolk were away. They had the *estampies*, a form of dance song (from which our word "stamping" comes); the *reverdies*, or spring songs; the *pastorelles*, in which the hero and heroine were always engaging shepherd and shepherdess; the *sera*, or serenades, those alluring songs sung at evening below the casement of the beloved lady. They sang the *alba*, morning songs, the *sirventes*, songs of praise, blame and sometimes of war. These were often accompanied by drums, bells, pipes and trumpets. There was an interesting argumentative song called the *tenson*, in which a debate was carried on in the form of question and answer—often in more than one language. Some were foolish but amusing.

THE LOVE SONG.—The love song was one of profound interest to the troubadour and trouvère; the old narrative of *Aucassin et Nicolette* of the early 13th century must have had a strong influence on them.

Bits of the troubadours' songs found their way into church music and as often a church melody crept into *roundes*, *ballata*, *sera*, or *pastorella*.

TROUVÈRES.—The trouvère in the North profited by the gay inventions of the troubadour in the sunny land of *langue d'oc*, but his music had a more religious trend. So, while the troubadours were valuable in shaping rhythms and poetry, the trouvères' influence was apparent in the church music of the French and Flemish schools. They

collected tales from Normandy and Brittany, songs of the reign of Charlemagne and other valuable musical material.

The short preludes played on the *vielle* by the *jongleurs* of the trouvères, before the songs and accompanied by dances, were the first independent instrumental pieces of the Middle Ages. The combination of song, dance and instrument was called *balerie*, or *ballada*, whence is derived our word *ballet*. The *rounde*, *rota* or *rondo*, was a piece in which the voices and the instruments entered at different points, each singing the same tune. Well-known rounds are *Scotland's Burning*, *Three Blind Mice*, *Frère Jacques*, and *Sumer is icumen in*, which dates from the day of this "gay science."

Eleanor of Aquitaine was largely responsible for the advancement of the trouvère and she herself was a granddaughter of the first of the troubadours. The names of about two hundred trouvères have come down to us.

Despite wars, prejudice, and hardship so prevalent in the Middle Ages, troubadours and trouvères, the gallant singing composers and reporters, gave us the glamor of chivalry, the beginnings of classic forms, and made secular music acceptable as an independent branch of the art.

MINNESINGERS.—Close to the territory of the trouvères in France, along the Rhine in Germany, was another group of singers who celebrated love (*minne*, in the old tongue). Like the troubadours they were of the nobility, but unlike them they always sang and accompanied as well as composed their songs. *Viels* or viols and the lute were their instruments, seldom played by a juggler.

Although not as lighthearted as their French brothers-in-song, the minnesingers were often fanciful and humorous. They used marked rhythm and beauty of form, and composed with conspicuous simplicity. A dramatic quality in their song lent power to their tales of Norse heroes and heroism. The story was their main object and they often made use of the stern plainsong of the Church, pointing the way to the Protestant music of the 16th century.

Tannhäuser, made known to moderns by Richard Wagner, was a famous minnesinger, who took part in an actual song contest in 1206. Wolfram von Eschenbach, another contestant, not only gave Wagner the idea for *Tannhäuser* but wrote the poem from which Wagner took the story of *Parsifal*. Another famous minnesinger was Walter von der Vogelweide, a great lover of birds and a writer of beautiful songs.

With the minnesinger Prince Conrad, or Konradin, who lost his life in a combat with the troubadour Duke of Anjou, the minnesong declined.

MEISTERSINGER.—At this time the robber barons were at large in the land, people were flocking to the cities for refuge and the commoners were rebelling against being serfs and underlings. Feudalism was waning. Warring nobles had espoused conquest to the neglect of music. The common people were hungry for it, and took matters into their own hands. They controlled the musical output through their trade groups or guilds and stimulated its production by prize competitions. They drew up strict rules for the writing of music and created six grades of membership in the guilds, the highest of which was the *Meistersinger*.

A splendid picture of the guild system at work is seen in Wagner's *Die Meistersinger von Nürnberg*, in which figures so delightfully Hans Sachs, the most famous Meistersinger, who lived from 1494 to 1576.

It is alleged that Heinrich von Meissen, known as *Frauenlob* (Praise of Women), founded the *Meistersinger* system.

The influence of these musicians was widespread, and they impressed the love of music on the people, making it a thing of dignity. The composers who followed them drew inspiration from their songs, both for popular music and for that of the Protestant Reformation.

SUGGESTIONS FOR FURTHER READING

How Music Grew. Bauer and Peyser. Putnam.
A History of Music. Stanford and Forsyth. Macmillan.
Grove's *Dictionary.* Macmillan. 1927.
Oxford History of Music. Introductory Volume, *Social Aspects of Music in the Middle Ages.* E. J. Dent. Oxford.
History of Music. J. F. Rowbotham.
La Musique des Troubadours Jean Beck. French, Laurens.
Trouvères et Troubadours. Pierre Aubry. French, Alcan.
The Story of Ministrelsy. Edmondstoune Duncan. Scribner.
Music in Western Civilization. Lang. Norton.

10. FOLK MUSIC THROUGH THE AGES

Fundamentals of Folk Song — National Character Mirrored — Stages of Development — Types — English Folk Song and Character — Dances — Folk Song Revivals — Irish, Scotch and Welsh — The Dances — Gypsies — Hungarian — Hungarian and Gypsy Music Different — Influences of Hungarian Folk Music — Russia's Varied Types — Instruments — Spain Contributes Variety and Romance — Cante Hondo *— Oriental Influences — Instruments — French and Limpid Beauty — Italy's Song of Color and Rhythm — Rich in Varied Sources — German Song of Sentiment, Melody and Elevated Emotion — Canadian Folk Music — Patriotic and National Topical Songs.*

FOLK MUSIC is eternal proof that the fundamental instinct of all peoples is to invent music in *unconscious* art form, retain the best of it and relinquish the unworthy. This almost gives our definition of folk music: the unconscious expression in melody of the racial feelings, character, and interests of the people. Whether a song is by one man or is the composite effort of a few, whether its composer be known or unknown, is beside the point. Folk song is a spontaneous music which presages the art of development of the nation of its origin. It uses the materials of its own environment and resolves them into forms that attain an eternal quality. Folk music is not of remote periods alone; it is still being made.

From the beginning, there have been evolved out of the hearts of the people dance tunes and song tunes, and narrative and lyric poetry. These things they have used in common with the sophisticated composer, though unconsciously. With the passage of time, instruments were evolved which, in their turn, helped in the development of music.

Folk tunes have had four stages of development: the savage yell or shout; repetition of a pattern or a phrase; the balance of phrases; and the reiterated phrases with a recurrence of the principal one and a definite tonal center. Here we have "design, balance and climax." What more, save in amplification, has the sophisticated composer given us?

The folk song of the past was handed down orally from one generation to another, because the common people had no notation. Therefore, the delimiting theory that music was not folk music if it were either written down or if the author happened to be known, would exclude all modern folk song and leave it without classification. And surely, if the Irish or the Spanish in earliest times had had a notation, they would have written down their songs, even as the troubadours and trouvères perpetuated theirs in manuscripts.

We can only regret that no written folk song of the ancient Greeks has come down to us, nor the songs of the Germanic tribes of the first century, of which Tacitus speaks; and rejoice that our classic forms have profited by the rhyming stanza developed by the singers in the age of minstrelsy.

But long before the Christian era, the Hebrews and Egyptians had their folk music. And through the masses of folk song we are aware of the steady accretion of the secular branch of music, which evolved unconsciously while the conscious music of ritual and church grew.

Today can be heard "sung poetry" made centuries ago, much of which has fortunately been collected and analyzed. This collecting of folk songs is ascribable to the searchings of anthropologists and composers for material, and to a desire to know the sources of widely different national musical inspiration. Therefore, we are now in a position to examine the folk music of the various nations and get from it their musical characteristics, their stimuli for further art development and freeing sanctions for national repercussions.

These melodic pictures of national character may be divided into two categories: those that are more or less formal and those that are emotional. Sir C. Hubert H. Parry in the *Evolution of the Art of Music* says on this subject:

"The difficulty of introducing expression without spoiling the design was felt as much by the makers of folk-tunes as by composers of more advanced music; and the way in which nations looked at expression and design is the source of the most deep-seated differences between the different national products. Indeed the whole of the folk-music of the world may be broadly classified into two comprehensive divisions. On the one hand, there are all those tunes whose ostensible basis of intelligibility is the arrangement of characteristic figures in patterns; and on the other, all those which by very prominent treatment of climaxes imply a certain excitement and an emotional origin."

Despite any departmentalizing of the folk tune, every nation, being composed primarily of human hearts, had the same sort of songs, among which are: songs of childhood, games and cradle songs; songs

for religious ceremonies, festivals, holidays (Christmas carols); love songs; marriage and wedding songs; labor songs; drinking, humorous, political and satirical songs; dance tunes; funeral and mourning songs; and narratives, ballads and legends.

ENGLISH.—The English folk song, like the English language, is without superfluous ornament and irregular or excessive accent, and has a directness and simplicity in common with other northern countries, such as Germany, Holland, Norway and Sweden. Never wild, gay or muscular, the English folk music is jolly, lilting, rhythmic, humorous, contented, but occasionally colored with an eerie melancholy. Throughout the tunes are definite design and order. The most familiar form, akin to German tunes, is the A-B-A design, or statement (A), contrast (B), and repetition of statement (A); or more frequently, A-A-B-A, where the statement is repeated before moving on to the contrasting phrase. Some of the most extended musical compositions stem from this elementary formula.

Many of the English folk songs date from "a very respectable antiquity, for their structure is modal not only in the form of the scale chosen but in other details.... All the church modes are represented in the folksongs of Great Britain, and most of them in purely English form" (Grove's *Dictionary*). *Bristol Town*, for example, is purely Dorian, while *There is an Alehouse* is strictly Ionian.

While the English have nature songs, they are more interested in songs about people, things, and occupations, and, like the Scotch and southern nations, in love songs. Unlike that of the South, however, the English love song is never impassioned, but quaintly tender.

This reasonable race sings much of action, freedom of country, political events, hunting, sailing, poaching, and even of hangings and murders! But among the most beautiful songs are those of the Nativity and Christmas carols. Their naïveté, reverence, and intimacy make them indispensable.

In ancient Britain, drinking songs were a great part of banquet ceremonies. In connection with them the *wassail bowl* is frequently mentioned. This title is derived from the greetings of Rowena to her father Hengist, *"Was hail hla, on cyning,"* which translated from Anglo-Saxon means "Be of health, Lord King."

The dance song or round, and ballad, taken from the French *rounde* and *ballet*, hold distinguished places in English folk music. One that has come down to us is *Sellenger's Round* from *The Fitzwilliam Virginal Book*. A typical ballad of the 16th century is *Trenchmore*, which roused the English to such a pitch of excitement that nothing was safe in the room when it was sung!

The *Morris Dance*, from the *Moresque*, a popular dance of the 15th century, flourished in England. The name originated in Spain as *Morisco*, a Christianized Moor. It was a sort of pageant, frolicsome and colorful with gay costume, and was part of the May festival. A similar dance was popular in Spain and France.

The popular *Cushion Dance* is recorded in *The English Dancing Master* (1686). This involved a cushion and the naïve kissing motive of many English games and songs.

The May festival, mentioned in relation to the *Morris Dance*, emphasizes again the reappearance of ancient customs throughout the ages. In England, as in every other country, the celebration of the rites of spring is but a survival of an unbroken line of ceremonies, dating from about 800 B.C. in Greece up to our own day... from Dionysus to Stravinsky! *The King and Queen of the May, May-Pole Dances*, and *Jack in the Green*, in England; the Thuringian *Little Leaf Man;* the *Russian Tree;* the *Dukes of May* in Florence, and the burning of *La Vecchia* (the Old Lady-doll) as a symbol of the annihilation of winter—all take as their protagonist the spring.

Because of the ancient roots in the *Floralia*, a Roman festival, the May-pole dances in England were abolished in 1644, as a "heathenish vanity generally abused to superstition and wickedness." Later they drifted back into more or less popularity and still are informally used.

With the advent of printing, ballads became a nuisance! Everyone wrote them, and they were carried in baskets and sung and sold in the streets. Most of these were used for dance tunes and never reached the dignity of the bardic song.

In keeping with the nature of the English, so many of their printed songs partook of lampooning and political satire that both Henry VIII and Queen Mary issued an edict forbidding the printing of books, ballads and rhymes! Elizabeth removed the ban and many of the dances are now to be found in Shakespeare and are sung in concert as examples of English folk tunes.

Two sources of English folk tunes are *The Fitzwilliam Virginal Book* and Playford's *English Dancing Master* (Chap. 8). The lovely tunes of *Sally in our Alley, Bonny Dundee, Green Sleeves, Lilliburlero, Over the Hills and Far Away* were included by John Gay in *The Beggar's Opera* (1727), the earliest English musical comedy that has come down to us. Adam de la Hale did a similar thing with French tunes in his *Jeu de Robin et Marion* (Chap. 9).

Not to be forgotten are the English lullabies, such as *Bye, Baby Bunting, Rockabye Baby*, and many others which have the flavor and charm of the true English folk melody.

Although not folk song, it is fitting to mention here the Anglo-Saxon narrative of *Beowulf* (*c.* 700), and the collection of ballad and epic, *The Percy Reliques* of the 16th century.

FOLK SONG REVIVALS.—In 1889 or 1890, a chance remark impelled the Reverend S. Baring-Gould to investigate the rich folk music of Devon and Cornwall. It led Cecil Sharp to his inestimable work as folk song collector in England and America (Chap. 37). In 1898, the Folk-Song Society of England was organized, which has revived the old dances as well as the tunes, thus enriching English life and formal composition. Equally important was the British Folk-Dance Society founded by Cecil Sharp in 1911, which has been an influence in the use of folk music as the basis of a national art music.

IRISH SONG AND POETRY.—No folk music in the world is so replete with imagination, so illumined with keen humor, so flecked with superstitions, so rich in poetry, as the Irish. The rhythms of their jigs, reels, spinning tunes, plow songs, and croons, and a long list of others, show their delight in gaiety and their capacity for sadness.

In design alone, the folk songs demonstrate the deep emotional power and the unconscious art in the Irish people. They are models of what simple song form has been for centuries. For example, the *Londonderry Air* shows definitely the Irish grasp of mounting emotion, and the value of climax.

SCOTCH AND WELSH.—The Scotch and Welsh are also rich in beauty of melody with a wealth of song and ballad as their heritage. These peoples have simple, typical musical designs which might well be called their autographs, one of which is the Scotch *Snap*, a distinctive badge of Caledonian music. (*How Music Grew*, p. 137.)

The music of the Highland Scotch comes from the Gaelic tribes and goes back to prehistoric days. Their bagpipes are reminiscent of the pentatonic scale.

For one of the most valued researches into Scottish song literature, we can thank Robert Burns, who said, "I have collected, begged, borrowed, and stolen all the songs I could meet with."

The Welsh tunes date from earliest antiquity and were more or less connected with the Scotch until recent collections were made. Not as "snappy" as the Scotch or Irish, yet they have many of their characteristics. They have a cooler beauty, are sensitive and richly melodic, and have affected the songs both of Britain and Brittany. The bards used the crude harp or *crwth* and are still recognized among the first ministers of song (Chap. 9). Some familiar Welsh songs are *All Through the Night*, *Men of Harlech*, and *Jenny Jones*. Mention has already been made of the revival of the Eisteddfod (p. 86).

THE DANCE IN IRELAND, ENGLAND, AND SCOTLAND.—As in other countries, the dance in England, Ireland, and Scotland has been an integral part of the folk music. Not the languorous or wild dances of Southern and Middle Europe, or of Russia, none the less they are incisively rhythmic, jolly rather than hysterical, happy rather than sensuous. The gay, rapid jig of Ireland; the Highland fling of Scotland, with its naïve accent and robust enthusiasm; the round dances of England, and its vigorous hornpipe, are typical of British Islanders in rhythmic action.

GYPSIES.—The Gypsies did not wait for the motor car to take them traveling! They have spread over Europe and America, living their own nomadic lives. It is generally believed that they came originally from Egypt, from whence, too, may have come the name *Gypsy*. Their favorite scale indicates an oriental origin (*c*, *d*, *e* flat, *f* sharp, *g*, *a* flat, *b*, *c*), although they also use pentatonic, combined with European major and minor scales.

They have extraordinary instrumental virtuosity; they absorb the characteristics of the nation they adopt, and vitalize its music. Rarely do they notate it, for they have uncanny memory. They graft their own peculiarities onto the folk music of other nations, giving it a dazzling individuality, a strange wildness and a poignant sadness not found in the music of any other people.

They have stamped Hungarian music so effectively that many people think that Gypsy music is Magyar (the racial name for about one-quarter of the population of Hungary), and that Magyar is Gypsy. The Magyar-Gypsy music has been the inspiration of many composers, among whom are Liszt, Brahms, and even Haydn and Bach.

One of the characteristic dances of the Gypsy is the *Czardas*, well marked in syncopated rhythms, with many ornaments, strong accents, and with two well-contrasted parts, *lassan* and *friska*.

INSTRUMENTS.—No Gypsy orchestra is complete without the *cembalo*. Strung with metal strings, covering a range of four octaves, it is played with two small limber hammers. This cembalo is a descendant of the ancient dulcimer and psaltery, and the highly ornamental music apparently stems from the Arab gloss and other *fioritura* (Chap. 3). (*Cembalo* is sometimes spelled *cembalom* or *cimbalom*.)

As violinists they excel in natural skill and feeling. Spanish Gypsies play the guitar and castanets with contagious rhythm and infectious mood.

They have been a leavening influence in Western music, and it is

to be hoped that the jazz band, as the signs seem to presage, will not continue to supplant them on their own ground.

HUNGARIAN FOLK SONG.—Probably Béla Bartók and Zoltan and Emma Kodaly are the first investigators to make it clear that Gypsy music is not Hungarian folk music. The Gypsies have been only performers of Hungarian music and have added super-ornament in trills, glissandos and grace notes, but so far as actually influencing the folk song itself, they have done nothing. Furthermore, the Gypsies play popular art song rather than folk song.

Probably no other folk music is so dependent on language as is the Hungarian. The syllables and their accent are the bases of the rhythm, which is fundamentally dance music. When greater stress is needed, the grace note is characteristically used, or often an ejaculation is prefixed to a first phrase both in dance and song. But unlike the Gypsy music, the Hungarian folk tunes are undecorated, strongly syncopated, and abounding in amazing rhythm.

Besides the old or native music, Hungary has a new style typical of the music of the old regime but different from any other folk music. Bartók thinks that this is the only nation that has ever been able to graft a new folk song on the old and still retain ancient character and characteristics.

The Hungarian song is based to a large extent on the Dorian mode and on the Æolian and modern major tonalities. The Mixolydian is fairly frequent but the Phrygian and modern minor less so (p. 47).

Their dances are spirited, gay, accented forcefully and very stirring. Some of them are: the *czardas;* the *körtáncz,* or society dance, a part of which is called the *toborzó,* or recruiting dance; and the *kanásztáncz,* or swineherd's dance, used by the lower classes only.

INSTRUMENTS.—The peasants used the shepherd's flute, violin, clarinet, *tütlöck* (swineherd's horn), *puszta,* the hurdy-gurdy, and the *tárogató* (a type of English horn), on which the *Lament* for the hero Rakoczy was played in its original form, before its adoption by the Gypsies and before it became the national air of Hungary.

HUNGARIAN MUSIC AND ITS INFLUENCE.—Grove's *Dictionary* points out the influence of Hungarian music on Haydn in his *Rondo all' Ongarese,* incorrectly translated "Gypsy Rondo," and in his symphonies composed for the London concerts (Chap. 18); on Schubert in the C major Symphony, the A minor string quartet, the Fantasia in C major, op. 15, and the *Divertissement à la hongroise,* op. 54.

RUSSIA.—Among the most beautiful and varied folk songs in the world are those of heterogeneous Russia. The melodies mirror the his-

tory of the Russians from primitive times through the centuries of Mongol domination during the long conflict between pagan and Christian supremacy (ending in the 11th century), through the periods of imposed feudalism and serfdom, in their struggles against nature, internal strifes, and in their longing toward peace and unity—never a more indelible record than here of the human heart.

Despite the mosaic of the psychic structure of the tribes and peoples of this amalgamation called Russia, there is underlying the thousands of folk songs the same sense of unity, variety, contrast, balance, and design. The foundation of its folk song, which varies in different parts of Russia, may be called polyphonic with infrequent use of chords. Usually the melody progresses diatonically and is based on modal scales. There is, however, a decided shading toward half and quarter tones, in the interpolation of passing tones, which is certainly an oriental souvenir. Their songs are simple and often close with a restful unison or octave. The rhythm is based, as is the rhythm of all folk song, on the inflection of the language. Therefore, they differ intrinsically from the tunes of the Latin or Celt and are infused with a more incisive accent and a more engrossing emotional content, which gives the Russian music the wild and gay quality of a people seeking release.

The only Russian music prior to the 19th century was folk song and the liturgy of the Greek Catholic Church! An amazing fact which has had interesting effects. Never has the classic order of a nation been so imbedded in folk sources as that of Russia. Glinka, Moussorgsky, and others, inspired by the poet Pushkin, have made glorious use of the folk tune and mythology of Russia in their compositions and have given them to the world in impressive settings (Chap. 33). These adaptations are very striking in the operas *Fair at Sarochinsk* by Moussorgsky and *Prince Igor* by Borodin, *Nutcracker Suite* by Tchaïkovsky, *The Rites of Spring* by Stravinsky, and many others.

They sing of their virgin forests, the once prevalent beggar, their rivers and their seasons. From among the multitudinous songs we have such lovely things as *Birchen Brand*, *The Cossack's Lament*, *Rushes and Roars the Wide Dnieper*, and *Stenka Razin* (a pirate of the Volga).

When melancholy, the Russian song is melancholy indeed; when wild, the dance is wild indeed, illustrative of a strong musical graphology and a depth of power transmitted in no uncertain measure to their great composers.

INSTRUMENTS.—Much of the peculiar quality of the music is obtained by their instruments, which have come down from early times. The familiar *balalaika*, dating from the 13th century, is not unlike a

triangular guitar with three or four strings. Another characteristic instrument, a descendant of the Greek *psalterion*, is the *gusslee*. Like a zither it is made of a hollow box, strung with from seventeen to twenty-four strings, and is plucked. Since the 16th century, the blind minstrels have played a lute or *bandoura*. There is, too, the *jaleika*, a species of wooden clarinet which has one scale and is usually played at funerals.

Russia (1944) has a splendid new patriotic song, *God Bless Our Soviet Motherland*, fiery, to the point, easy to remember, and with a good melody by A. V. Alexandrov, S. Mihalkov, and E. L. Registan. Dimitri Shostakovich has written *The United Nations*, a marching song, simple to triteness, presaging the dawning of a brave new world.

SPAIN.—There is no monotony in romantic Spain. The song of one section is different from that of another, but each has music teeming with warmth, passion, accent and gesture united in a general feeling of abandon, implusiveness, or in an engulfing sensuousness and sentimental sadness.

One characteristic of Spain's song is syncopation, which made her eagerly take over the *tango* from Africa and turn it, long ago, into the *habanera*. Probably our jazz has its roots in this same tango. Her songs, built for rhythm, are molded on her unique and onomatopoeic language, a tongue so perfect that it defies translation.

Spanish tunes, modal and highly individual in character, have been relegated, in transcription, to major and minor tonalities.

The Andalusian dance and song, performed in moments of divine frenzy, requires brawn rather than brain. Withal, it has the "indolent insouciance" so alluring, and freest rhythms so enchanting, that even Spaniards think this the typical folk song of their country.

Cante hondo is the "name given to a group of Andalusian folk-songs," says J. B. Trend in *Manuel de Falla and Spanish Music*, "the type of which Falla, Spain's foremost composer, believes to be the so-called *siguiriya gitana* (*Gypsy Seguidilla*) from which are derived other types of melody—for example, *polos*, *martinetes* and *soleares* [solitude songs] which still exist and which preserve certain characteristics of the highest musical interest, distinguishing them from the more modern songs commonly called *flamenco*. Strictly speaking, however, that name should only be applied to the more modern group, comprising *malagueñas*, *granadinas*, *rondeñas* (from which the first two are derived), *sevillanas*, *peteneras*, and others, which are also derivations from those already mentioned."

These may have stemmed from India. *Cante hondo* rarely exceeds in compass the limits of the sixth, plus enharmonic enrichments, repeti-

tions of a note or phrase to the point of mania (Ravel's *Bolero!*), passionate outbrusts of emotion, and the cries of *olé, olé,* supposed originally to have been *Alla, Alla,* in praise of the Mohammedan deity.

Today, however, the beautiful *cante hondo* has been losing ground and the *flamenco* with its reduced tonal compass, artificial ornament, and decreased rhythmic flexibility is taking its place.

J. B. Trend says that it is possible to trace the style through the *villancicos* of street and church music, "to the little pieces sung by shepherds in the dramatic entertainments of Juan del Enzina... (1483-1494)." The remoter ancestors of Spanish folk song are the Byzantine liturgical modes and the music of the Arab and the Gypsy.

Nevertheless, Spanish music crystallized or was largely created in the 18th century, probably through a reaction against the influx of Italian music, when certain songs were not allowed to be used by people of non-Spanish birth.

One of the most primitive Andalusian songs is the *siguiriya,* which Falla thinks stems from the Byzantine chant. But not so folk dance, as there were no such fascinating rhythms to be found in the chant.

Roughly speaking, the song of Spain can be divided into four groups: the Basque, the music of Biscay and Navarre, irregular in rhythm with the *jota* as the characteristic dance; from Galicia and Castille, with gay, bright, strongly marked rhythms, such as the *bolero* and *seguidilla;* from Andalusia, the most beautiful of all; and from Catalonia, whose music is intense and somber, and less Spanish than the others because of the influence of her French neighbors.

INSTRUMENTS.—The most important instrument is the alluring guitar. Falla emphatically denies that its day is over, because he thinks the plucked, rather than the bowed, string is better fitted for 20th-century demands. Segovia brought home to us the beauties of the guitar, and the Aguilar Lute Quartet showed the possibilities of the plucked instrument for works ranging from Bach to Stravinsky, who, with contemporary Spanish composers, has written for the lute.

The *castanet* is particularly Spanish, even though it came from the ancients. It is indicative of the need of clipped, excessive, continuous accent, marked gesture, and gay abandonment to emotional impulse.

The folk music of Spain has had delightful effect on her composers, such as Albeniz, Pedrell, Granados, Falla, and others. It has influenced the foreign composer as well. Bizet's *Carmen* is a notable illustration, while Chabrier, another Frenchman, stole a march on Spain with *España,* one of the most Spanishly seasoned things we know. Among others affected by the idiom are Ravel and Debussy, whose Spanish feeling, in return, has influenced even Albeniz and Falla. To

these may be added the Frenchman Darius Milhaud, who was much swayed by the music he heard in South America.

FRENCH FOLK MUSIC.—France has a beautiful, limpid, and romantic collection of folk songs: Gay street songs abound and tunes inherited from the troubadours and trouvères, from Brittany and other highly distinctive provinces. A grace and silver glow make them unique and enchanting. Particularly appealing are her lullabies and children's songs.

The beautiful *Noëls* (Christmas carols), many of which come from Burgundy, are among the most exquisite songs in the world. From Normandy come the matter-of-fact, workaday songs. Her most unusual tunes come from Brittany, of Celtic and ancient modal origins. Of these Jean Jacques Rousseau said, "The airs are simple, not snappy, they have, I know not what of an antique and sweet mood which touches the heart. They are simple, naïve and often sad, at any rate they are pleasing." A visit to Brittany to attend the music and religious festivals (*les Pardons*) is one of the most enriching experiences.

ITALIAN FOLK SONG.—The Italian music is gay, romantic, colorful, highly rhythmic, garish and florid. The best-known tunes are the Neapolitan street songs. The Venetians have their boat songs, work songs, serenades, and other love songs, but these have a happy lack of decoration, a simple charm and beauty. Sicily has one of the richest folk-song aggregations of all Italy because of the early Norman, Saracen, Greek and Angevin influences. She has a rich collection of *ciuri*, *canzuni*, and *arias*. There are still Greek-speaking peasants in Calabria (Sicily) and they not only have a folk song of their own, but many early Greek temples, to indicate Hellenic origins. Besides the more ancient influences that have enriched Italy's folk music, France, Austria, and Spain have added to it through medieval conquests.

One of the characteric dances is the very energetic *Tarantella*, said to have been used to induce sufficient perspiration to throw off the poison caused by the bite of the tarantula.

GERMAN FOLK SONG.—"Much in little" might be a motto used to typify German folk song, because of the expert way in which melody, emotion, and range of feeling are blended simply and rhythmically in effective design. The effect of the folk song on art music has been potent in Germany from the hymns of Luther through and beyond the monumental beauties of Bach and Beethoven. Furthermore, the folk song of Germany did much to place the major scale on a firm basis, after long use of church modes (Chap. 6).

There is a homely, intimate quality about the German folk songs which endears them to everybody. They have a vigor and accent that reflect the old Teuton character. Where sentiment is exaggerated, it seems a natural reaction for a one-time efficient and serious nation. Therefore, wholeheartedness and wholesomeness linked with sentiment are ancient qualities of this folk music. Such songs as *Tannenbaum* and *Mus'i denn* are typical.

No songs are more virile and striking than the old student and stein songs of the German youth and those of his college clubs.

Nearly every town has had its *Stadt Pfeifferei*, where the peasant boys played the fiddle and the shepherd boys the *Schalmey* (a kind of oboe). Their festivities were rich in music and in merriment, and the country dances were jolly and wholesome. Nowhere had Christmas celebrations such a garniture of song and dance as in Germany.

Czechoslovakia, formerly Bohemia, has a host of beautiful songs, which are not of a uniform type, because of the mixture of people comprising the republic. Many are of pagan origin.

The *Dudelsack* or bagpipe is a favorite instrument and its performer is called *Dudelsackpfeiffer!*

American folk music, with which we are well endowed, will be discussed in the American section (Chap. 37).

CANADIAN FOLK MUSIC.—Canada is illustrative in folk music of a species of conservation that goes on among a people transplanted to another country. Among the French Canadians in Canada has developed the Habitant music redolent of the life in the new world, in the French dialect as changed by the environment. But alongside, or deeper probably even than these, has persisted the 17th- and 18th-century French folk song, as it was on the "date of importation." And more amazing than anything else, the language of the old regime has been kept unchanged, although in everyday speech it has gone through transformations. So true is this, that students from the mother country, studying the folk song of France, come over here to see it in its pristine form. We have seen this conservation, too, in the mountain districts in the United States, where the English song has been preserved.

The Habitant song is sweet, gentle, quaint, romantic and melodious, and treats, of course, of the life of the trapper, the Church, love, river tales, forest lore and the hazardous career of the pioneer through the long winters of this extensive northern country.

PATRIOTIC AND NATIONAL TOPICAL SONGS.—Wars, national struggle and times of great rejoicing are the occasions for the creation of

patriotic and topical songs. We can often identify their makers but the songs that live become musical signatures of the country for which they acted as emotional safety valves.

On the other hand, national hymns and anthems have often been taken from art music and adapted to the uses of the state either in times of crisis or just because of the need of a topical song.

Yankee Doodle is thought to have been first sung by the English to deride the young American colonists. Yet this seems unlikely as it lacks the necessary satire for such a song and is typically American in its humor. What the title actually means is unknown. Today the word *Yankee* is applied to the New Englander and sometimes, by Europeans, to Americans as a whole. Whether it came from the Indian word *Yanokies*, as Washington Irving suggested, or was used as far back as 1713 to express excellence, as some authorities claim, no one knows positively. *Doodle* may mean *tootle*, or the sound of the flute, for the song was first written for instruments. Oscar G. Sonneck "inclines to the belief that it (the lyric) originated in the vicinity of the 'Provincial Camp' (near Cambridge) in 1775 and may have been written by Edward Bangs, a member of the Harvard Class of 1777." (*Our American Music*, John Tasker Howard.) The origin of the tune goes back some time before the words were composed, but whether in America, Germany, Hungary, or Holland, is still a moot point.

The song *Hail Columbia* was an emotional outcome of a "near-war" with France, which had been heaping ignominy on our diplomats over an international disagreement (1798). The words were written by Joseph Hopkinson, the son of our first American-born composer, Francis Hopkinson. The tune chosen was the *President's March*, written probably in Washington's administration.

The words of *The Star-Spangled Banner*, the national anthem of America, were written by Francis Scott Key during the War of 1812, as he watched the bombardment of Fort McHenry in Chesapeake Bay. Soon after, it was set to the tune of an old English drinking song, *Anacreon in Heaven*.

The Civil War gave us many seminational songs and topicals: *Battle Hymn of the Republic; Dixie; Rally Round the Flag, Boys; Tramp, Tramp, Tramp; Lily Dale; The Girl I Left Behind Me*, and others.

America was first sung to the tune of *God Save the King*, July, 1832. Controversy has raged as to the origin of the music. Every theory has been more or less discredited. But a tenable one is that it was originally used by Lully as a patriotic song in honor of Louis XIV, after which it was taken by Handel for a composition to celebrate the Elector of Hanover and subsequently adopted by America. But some

still believe that Henry Carey, author of *Sally in Our Alley,* wrote it, because he said that the tune was his. These advocates maintain that had he not written it, he would have been humiliated by those of his own time (1692-1743) for making a false claim.

But the words of *America* were written by Samuel Francis Smith (1832), "a young clergyman who had no idea he was writing a national hymn, but whose sentiments proved so expressive of our ideals, that they have been an inspiration to generations of peace-loving Americans" (*Our American Music,* John Tasker Howard).

During the Spanish-American War, many songs were written, which were both serious and comic, sentimental and martial. Some of them were: *There'll Be a Hot Time in the Old Town Tonight, Dolly Gray, On the Banks of the Wabash Far Away,* and *The Blue and the Gray,* which although written earlier, was revised and used as a war song during the period of the struggle (1898).

The First World War (1914-1918) brought with it songs from every nation. Among some of the American which are still remembered and sung are: *Over There* (George Cohan), *There's a Long, Long Trail* (Zo Elliott), and *K-K-K-Katy* (Geoffrey O'Hara).

La Carmagnole and *Ça ira,* two songs of French Revolutionary days accompanied many to the guillotine in a frightful hour. *Ça ira,* sung to a popular tune to which Marie Antoinette danced at court, ironically was the only intimate that followed her to the guillotine!

Die Wacht am Rhein, one of Germany's most stirring anthems, had power and strength to move the Fatherland to patriotic fervor.

Before the Fascist regime, the Italians showed their love of opera by using an aria out of Bellini's *La Sonnambula* as a national anthem. During the domination of Benito Mussolini, *Giovanezza* by Giuseppe Blanc took its place and was sung wherever Italians congregated. It had swing and melody, was easy to sing, and cast the proper spell whenever used. In our own era, no national song has caused so much disturbance as has this, for the laws for its use seem to invade social and artistic occasions as well as national.

A theme from the *Kaiser* Quartet by Haydn is the source of the Austrian Hymn. The quartet was written in honor of the Emperor of Austria. It is included in many church hymnals.

The national song of Hungary is the stirring *Rakoczy March,* introduced by the Gypsy Queen Panna Czinka, in the 18th century, and elevated to a classic in *The Damnation of Faust,* by Hector Berlioz.

England's two favorite national songs are *God Save the King* and *Rule, Britannia.*

La Marseillaise was composed hastily one evening by Claude Joseph

Rouget de Lisle, April 2, 1792, at the beginning of the French Revolution when, before marching on the Tuileries, the revolutionaries discovered that they had no appropriate song. Rouget played it first on his fiddle and wherever it was heard it stirred the hearts. It has since been used by all freedom-seeking groups of men and nations.

The Second World War has given us a host of songs. Which of these listed or among those not listed will live, no one can tell now. We hazard a guess that the following may have a longer period of usefulness than the thousands of others: *The Last Time I Saw Paris* by Jerome Kern and Otto Harback, the melody of which ought to live when the words have little meaning; *Army Air Corps Song* with a vigorously worded and beautifully fitted melody given it by Captain Robert Crawford; *Coming in on a Wing and a Prayer*, a good type of patriotic song with a rhythmic and easy-to-sing melody by Jimmy McHugh and Harold Adamson; *Praise the Lord and Pass the Ammunition*, a song in which Arthur Loesser, an expert, celebrates the legend of the Pearl Harbor attack; *God Bless America*, a tuneful triticism by Irving Berlin; *When the Lights Go on Again all over the World*, in which the Messrs. Seiler, Marcus, and Benjamin have written a folk song of hope in a dark era in our world; *My Sister and I* has a delightful melody celebrating in simple narration the feelings of two Dutch children evacuated from their beloved country. It is by Joan Whitney and Alec Kramer, and is as tragic a bit of popular music as any that has come out of the war. *Lili Marlene* was taken over by the English with other captured German matériel in North Africa! It has been adapted to American use by Phil Park and Mack David. It is said to be the United Nations' romantic camp song of the war. *Forward We March* by Clara Edwards and other songs celebrating the might and prowess of all branches of our armed forces are being sung and written. And to keep the folk record straight we must not forget *Peggy the Pin-Up Girl* by Red Evans and John Jacob Loeb, and *Rodger Young* by Arthur Loesser.

Lilliburlero, ascribed to Henry Purcell and said to have been written in 1687 to celebrate the appointment of a lord lieutenant to Ireland, was used during World War II on the battlefields of France and Holland by the English. They also sang a jolly little piece, *Hanging the Washing on the Siegfried Line*, by Jimmy Kennedy and Michael Carr.

SUGGESTIONS FOR FURTHER READING

Grove's *Dictionary*. Macmillan. 1927.
The Evolution of the Art of Music. C. Hubert H. Parry. Kegan Paul.
Manuel de Falla and Spanish Music. J. B. Trend. Knopf.

Hungarian Folk Music. Béla Bartók. Oxford.
The Study of Folk-Songs. Countess Martinengo-Cæsaresco. Dutton.
How Music Grew. Bauer and Peyser. Putnam.
English Folk Songs from the Southern Appalachians. Cecil Sharp. Novello.
American-English Folk Songs. Cecil Sharp. Schirmer.
English Folk Song, Some Conclusions. Cecil James Sharp. 1907.
A History of Music. Paul Landormy. Scribner.
One Hundred Songs of All Nations. Granville Bantock. Ditson.
Songs of the Russian People. Kurt Schindler. Schirmer.
Sixty Russian Folk Songs. Kurt Schindler and Deems Taylor. Schirmer.
The Music of Spain. Gilbert Chase. Norton.
The International Cyclopedia of Music and Musicians. (Ed. O. Thompson.) Dodd, Mead.

II. THE FORESHADOWINGS AND BEGINNINGS OF OPERA

Drama Stems from Sacred Observance — Ancestors of Italian Opera — Devozione — Maggi — Sacra Rappresentazione — *Classic Comedy — Arrigo Tedesco — Pastoral Drama — Tasso — Camerata* — Stilo Rappresentativo — *Peri* — Basso Continuo — *Oratorio — Neri — Cavalieri — Monteverdi — Madrigals — Opera — The Instrument Individualized — Orchestra Gets a Firm Start — Ancestors of French Opera — Baif* Académie Française de Musique et de Poésie — *Les Pleiades — Ballet — Ancestors of English Opera — Masques — Ancestors of German Opera* — Singspiel.

As IN Greece the drama stemmed from religious observance in the worship of Dionysus, so in our own civilization the theater had its origin in the mystery and miracle play, and the background of opera was the *Devozione*, the *Maggi*, and the *Sacra Rappresentazione* (sacred stories) of Italy.

During the birth throes of the young nations, music, the gentlest of the arts, was the avocation of the nobles and the consolation of the people and inevitably became part of dramatic observance. But strange to say, music came after pantomime in Italy and speech was the last to be conjoined.

DEVOZIONE AND MAGGI.—Before the 14th century, in Italy the *Devozione*, akin to the mystery play, was popular. Besides these plays setting down sacred story were the festivals of May (*Maggi*) celebrating as did the earlier pagan rituals the fruitfulness of spring (p. 95). Out of these and along with them, for some time, developed the *Sacra Rappresentazione*, combining music and speech (15th century).

SACRA RAPPRESENTAZIONE.—Under the guidance of Lorenzo the Magnificent (Lorenzo de' Medici, 1453-1492) the *Sacra Rappresentazione*, celebrating St. John, the patron saint of Florence, attained tremendous importance. They became most elaborate. Lorenzo and

Poliziano, his poet friend, took months to prepare these spectacles into which they injected Greek legend, biblical pageantry, and masque-like musical interludes.

Every mechanical device possible was used to heighten the effect: rattlings of thunder; shatterings of buildings by lightning; great stages rising skyward, representing the apotheoses of saints ascending into heaven; and conflagrations, one of which set fire to a church. In addition, such artists as Raphael, Leonardo da Vinci, and Brunelleschi painted and built the stage sets!

"Up to this time," says Romain Rolland, "the drama had all the elements of opera, save dramatic declamation. It had accented and continuous song, importance of machinery, the mixture of tragedy and fairy-tale, the interludes and ballets introduced without purpose." Rolland deduces that among the madrigalists and composers of the time some of them, such as Alfonso della Viola at Ferrara, may have attempted musical recitative.

Classic Comedy.—It is a common trait of any era to despise the one just preceding it. The Renaissance is true to type. In the middle of the 16th century, the people steeped in classic learning threw over the *Sacra Rappresentazione* and immersed themselves in the Latin comedies of Plautus and Terence. Humanism, the effort for self-expression, triumphed. Laymen, prelates, nobles and Pope Leo X (Giovanni de' Medici) reveled in the plays which threw all reverence to the winds. Nothing was too sacred to escape the pen of the satirists. This was the swing of the pendulum, as we see it in our own era from a so-called Victorian prudery to a general lack of inhibitions.

Dance, song, ballet and instrumental music were inseparable from *il commedia* and rarely, if ever, was it given without music, elaborate stage sets and costumes.

From 1480 to 1540, Rome, Mantua, Venice, Florence, and particularly Ferrara were the centers of comedy. Ariosto directed the building of a theater, holding five thousand people, for the celebration of the marriage of Lucrezia Borgia to Alfonso, son of Ercole d'Este (1502). Torquato Tasso's father, Bernardo, directed the plays in Mantua.

Arrigo Tedesco.—His ear to the ground, Lorenzo de' Medici, poet and musician, with Poliziano and Arrigo Tedesco (Chap. 6) began to make over the *Rappresentazione*. Arrigo Tedesco was Germany's greatest musician, born in Brabant (then under German rule), where he was known as Heinrich Isaak (born Heinrich, son of Hugo). In Italy they called him Arrigo Tedesco or Henry, the German. Becoming choirmaster of San Giovanni in Florence he spent most of his

life there, for after an interlude in the entourage of Emperor Maximilian, he returned to "keep an eye on things."

He became famous for his *canzone, madrigale* and church compositions. His *canzona* of the gingerbread venders made him popular and his beautiful *San Giovanni e Paula* (1489), in which the engaging but ill-fated Giovanni de' Medici took part, illustrates his superior skill.

Never had music been so much a part of the equipment of the gentleman as in this era when Italy achieved world dominance in the arts (painting, sculpture and literature). It is said that even Leonardo da Vinci first presented himself to the Duke of Mantua as a lutenist, rather than as a painter! He was the product of a versatile age and regarded himself as a scientist and an engineer as well as an artist.

PASTORAL DRAMA.—Toward the middle of the 16th century, Italy suffered a "moral convulsion," following the sack of Rome in 1527 by Charles V and the humiliation of Florence in 1530. By 1540, the Renaissance was shackled. The Spanish Inquisition was in full sway. Fear possessed everyone, painting was suspect, life was as throttled then as it had been free hitherto. The *Sacra Rappresentazione* and of course the ribald *commedia* were banned, save in absolute privacy. But the Italians used their shackles as leading strings to another stage in pre-opera development—to the *dramma pastorale* or pastoral drama, which not only affected opera in Italy, France, and Germany of that day, but all opera to follow. The *Orfero* of Poliziano (1474) was the first approach to Greek motivation which was to be an influence for generations. In Beccari's *Sacrificio* (Ferrara, 1554) with music by della Viola the new medium took the definite form of a play with legendary and pastoral feeling in which weak plot was bolstered by song, *balletto*, and spectacle (see Lully—French opera). Here was heard a revived form of *monody*, where the singer accompanied himself on the lute. Tasso's *Aminta*, given near Ferrara, at Belvidere, was so prophetic of modern opera that many authorities class it as such. By 1598 the *dramma pastorale* was current everywhere. Angelo Ingegneri, a writer of the time, said that these plays "were intermediate between tragedy and comedy ... give great delight ... and it must not be forgotten that music should be a rest and not a fatigue."

TORQUATO TASSO.—The most brilliant and sophisticated of the Poet-musicians was Torquato Tasso. Rolland called him Mozartean. He was a friend of Gesualdo (Chap. 7) and under his ægis wrote thirty-six madrigals. He was a friend of Palestrina and was close to all responsible for opera, among them Jacopo Peri, Rinuccini, etc.

The tendency in this period toward melody played or sung by one

voice with instrumental accompaniment (*monody*) prefigures the evolution toward *harmony*. The lute, essentially an accompanying instrument, emphasized in *frottole*, *villanelli* and *madrigale* the need of melodic line with harmony, as distinct from the old polyphony.

This period then, with roots in church liturgy, classic learning and new musical sanctions, has set the stage for the raising of the curtain on opera.

THE CAMERATA.—The frenzy to create a dramatic form like the ancient Greek drama was the impelling motive of the group of musicians and literati which formed the *Camerata* (from *camera*, chamber, making this the first chamber-music society). This group met in the home of Count Bardi of Florence and represented every possible grade of opinion. Some felt that the old polyphony should be kept; others that it should be abandoned for the new monody; while still others thought there should be a combination of both old and new. So, as it does today, an art battle raged and out of the conflict came valuable advances.

Among those included in the *Camerata* were Jacopo Peri, learned musician and singer; young Giulio Caccini of Rome; Emilio Cavalieri, inspector general of artists in Florence, and composer of ballets; Luca Marenzio, a Florentine musician (Chap. 7), and Cristofero Malvezzi, collaborators on Bardi's *intermezzi* to *L'Amico Fido* (1589); Jacopo Corsi, music patron; Vincenzo Galilei, father of Galileo Galilei; Bardi himself and liberals and modernists who were out of sympathy with the "Goths," as Galilei called the contrapuntalists. Among other members were Laura Giudiccioni, Ottavio Rinuccini and Strozzi, poets.

It was realized then that music made poetry more poignant. To understand opera today, this is an essential starting point. Even though few operas blend words and music so as to make this apparent, it was done by Debussy in *Pelléas et Mélisande* and bravely attempted by Gluck and Wagner.

Composers drenched in Aristoxenos on Greek music and avid to recreate Greek drama emerged from their efforts with the *stilo rappresentativo*, *musica parlanti*, or recitative. This was the most distinctive departure in the creation of opera. Although far from Greek drama, it was the nearest approach possible, with the scale in use at the end of the 16th century, and with a language radically different from the Greek.

Among the earliest attempts to reproduce the ancient drama were *Œdipus Rex* of Gabrieli given in 1585 and Luca Marenzio's *Combat of Apollo and the Dragon*. Not satisfied with the Hellenic flavor of

these, Galilei with Bardi composed, for solo voice and instrumental accompaniment, Dante's *Lament of Ugolino* in *stilo rappresentativo*. But Caccini, more gifted and adroit than either Bardi or Galilei, began to write *canzone* approximating a *cantilena* over a thorough bass. His beautiful singing did much to introduce this form. Although in *La Nuove Musiche* he claimed the invention of it and although his daughter, a charming *cantatrice*, gave his arias (*stilo arioso*) wide currency, it is to Jacopo Peri the innovation belongs, and is seen first in his epoch-making *Daphne*. This had no spoken words, but many examples of chord accompaniment, recitative, chorus, ensemble, and instrumental accompaniment soon to develop into the orchestra.

Thus Greek drama was responsible for our music drama over two thousand years after its own era!

In 1600 Peri and Rinuccini were commissioned to write a work for the marriage of Marie de' Medici to Henry IV of France. *Euridice* was the result and at the first performance the *Camerata* played the harpsichord, three *chitarrone* (large guitars), *viola da gamba* (precursor of the violoncello), *theorbo* (double lute), and three flutes—an orchestra! The score included a *basso continuo* (thorough bass), which designates the chord to be used as accompaniment through the melody, by means of figures written over the bass notes.

Euridice was a popular damsel! She and her mate Orpheus have motivated more music than any other Greeks. Caccini, among others, wrote a *Euridice*, but his was far more like the pastoral ballet: a ballet with songs, dances and recitatives with strong bucolic flavor.

Many experiments were made during this pre-opera period, but we must leave them to discuss an analogous form, oratorio.

ORATORIO.—The differences between opera and oratorio in the 17th century were that the oratorio used Biblical subjects and was performed in the church oratory (side chapel for private prayer), while opera used secular themes (mostly Greek) and was given in theaters and in the homes of the nobles. There was little difference in the orchestra of opera and oratorio although the church in no small way influenced its development.

The name *oratorio* spread rapidly through Europe, Palestrina and others wrote in the style, and for a while drama (sacred) reverted to its original home, the church.

Oratorio used at first spiritual madrigals in telling sacred stories but later the madrigal was supplanted by the sacred cantata.

Saint Filippo (Filippo Neri), a friend of Palestrina's, forty-two years before Cavalieri's important oratorio, laid the groundwork for this

form when he began (1558) religious meetings in the oratory of Santa Maria Vallicelli.

By 1600 Emilio Cavalieri had written his mystery oratorio, *La Rappresentazione di Anima e di Corpo*, with a text by Laura Giudiccioni, using *basso continuo* and recitative. Although called opera, it was actually oratorio.

A little of what Cavalieri said about operatic performance may be illuminating. "The instrumentation should change according to the emotion expressed. An overture or instrumental and vocal introductions are of good effect before the curtain rises. The *ritornelle* and *sinfonie* should be played by many instruments. A ballet, or better a singing ballet, should close the performance. The actor must seek to acquire absolute perfection in his voice.... He should sing with emotion... as it is written... he must pronounce his words distinctly.... The performance should not exceed two hours.... Three acts suffice and one must be careful to infuse variety, not only into the music but also the poem and even the costumes." Could a modern write a more concise digest!

MONTEVERDI.—Modern when he wrote, Claudio Monteverdi (1567-1643) has remained modern to this day!

When he first began to write *favola* in music, later called opera, it was a hothouse plant, delicate and charming, for the few in palace and court. But he left opera, warm and humanized, able to survive popular enthusiasm. Where Peri, Caccini and Cavalieri represented the new in opera, Monteverdi gave it a method and a power of expression unknown to his contemporaries. He realized in the struggle against counterpoint that new riches had to be brought to music. "He found them in harmony, in the expressive accent of monodic chant and in the variety of instrumentation." (*A Narrative History of Music.*)

Monteverdi was of a cultivated Cremona family and early became the pupil of Marc Antonio Ingegneri, an original composer and choirmaster of the Cremona Cathedral. Claudio's originality was not quelled.

His first books, *Madrigali Spirituali* (1583), before the *Canzonette* (1584) and *Madrigali* (1587), were full of prohibited progressions. Dissonance he loved, frequent use of the seventh in suspension and other "unpleasantnesses."

Due to the heart quality and popularity of his music, he attracted Vincenzo di Gonzaga, Duke of Mantua, who engaged him as court musician (1590) and took him with him even into battle. During military recesses, he sang and accompanied himself on a viol.

When he was *maestro di cappella* at Mantua, and after his fifth

book of madrigals (1602), Artusi hurled his shafts of criticism against the modern Monteverdi in his *Imperfections of Modern Music* (1604), saying in part: "Though I am glad to hear of a new manner of composition, it would be more edifying to find in these madrigals reasonable *passagi*, but these kinds of air-castles and chimeras deserve the severest reproof.... Behold, for instance, the rough and uncouth passage in the 3rd example...."

After his trip to Flanders, impressed with the work of the *Camerata*, and still valuing polyphony, he wrote *expressive* music, divorcing it from ancient bonds.

With all Monteverdi's contributions to the advance of music, his greatest work was in opera, which he had not attempted until he was forty years old.

Even though he built on their structure, he far overshadowed Peri, Caccini and Cavalieri in *Arianna*, written for Duke Vincenzo. His effects were particularly heightened by his orchestra, which in his *Orfeo* had close to forty pieces, including two *gravicembali* (harpsichords or spinets), two *contrabassi de viola* (double basses), one *arpa doppia* (double string harp), two *violini piccoli alla francese* (treble violins), ten *viole de braccia* (ten arm viols, discant or tenor viols) two *chitarroni* (two bass or archlutes), two *organi di legno* (organs with wooden pipes), three *bassi da gamba* (bass viols, *viole da gamba*), four *tromboni* (trombones), one *regale* (small portable organ), two *cornetti* (old instrument with cup-shaped mouthpiece and finger holes), one *flautina alla vigesma seconda* (flute at the twenty-second, equivalent to three octaves), one *clarino con trombe sordine* (trumpet, eight feet long in C), and three muted trumpets. (*History of Orchestration* by Adam Carse.)

Monteverdi realized that trumpets, trombones and drums were effective in battle, flutes in pastoral, and viols and lutes in love scenes. In this way he introduced characterization and tonal color with his new harmonies and first gave the orchestra an importance which it has claimed ever since.

The only thing left of *Arianna* (*Ariadne*) is the *Lament* over the loss of Theseus. This is typical of Monteverdi's style and in its day was sung in nearly every household of Italy, because human feeling was expressed and the people recognized it.

Monteverdi found his life as chapel master at St. Mark's very easy after his work at Mantua, which he left in 1613 at the death of the Duke. All the works of the St. Mark's period, however, are lost.

MONTEVERDI'S CONTRIBUTIONS.—Monteverdi was the first to turn the madrigal into the *cantata da camera*, which became as important

for the 17th century as the madrigal was for the 16th (Chap. 7). Among the great cantata writers on whom he left his mark were Carissimi, who gave the madrigal its death knell; Ferrari, Cesti, and Rossi, developers of the aria and elaborate accompaniment; Gasparini, Legrenzi, Caldara, Marcello, Lotti and the famous Alessandro Scarlatti, who among other advances established the *aria da capo* (the familiar A-B-A form) and recitative (p. 166).

Monteverdi was one of the first to declare the independence of instruments and to make use of their individual traits in writing for them separately, apart from voices. He also introduced orchestral effects which mark him one of the important innovators in music.

He wrote a dramatic work, *Il Combattimento di Tancredi e Clorinda* (*The Combat of Tancred and Clorinda*) on a poem from Tasso, in which his creation of a *stile concitato* (agitated style) is extraordinary. He invented, besides, *tremolo* to increase the effect of the *concitato*, which so outraged the musicians of the orchestra that they refused to play! To these two ways of playing instruments, he added *pizzicato* (plucking the strings).

Whereas in his earlier *Orfeo* his orchestration was thick, in *Il Combattimento* he arrived at a better balance of orchestration and dramatic action, showing more musical discrimination.

In perhaps his best-known opera, *L'Incoronazione di Poppea* (*The Coronation of Poppea*), he deftly combines counterpoint and harmony with almost modern orchestral color. Thus this great man shows a sane eclecticism, in keeping the old upon which he grafted the new. Monteverdi tells the very dramatic story of Nero and Poppea as have few others. Here too is seen an advance in the independent part writing for orchestra.

In 1630 Monteverdi became a monk in gratitude for having escaped the Black Plague in Venice, where at the San Cassiano theater (the first of the opera houses in Europe) many of his greatest works were presented.

He died in Venice and was given a funeral worthy of the achievements of one who translated human feelings and ideas into tone, and laid the road on which music was destined to travel.

Of his place in music Grove's *Dictionary* says: "Monteverdi stands midway between Palestrina and Handel."

ACADÉMIE FRANÇAISE DE MUSIQUE ET DE POÉSIE.—Although Italy "discovered" opera, France was not far behind in this form to which she, too, contributed greatly.

Previous to 1570, France, as well as England, had taken over the

spectacular "plays" of Italy which were still without dramatic action or form—two essentials of opera.

Fortunately in France Ronsard (p. 70) and a group of writers known as the Pleiades (*Les Pleiades*) were experimenting with verse forms and achieved a classic and poetic vehicle that suited the demands of genius. Among the poets and the founders of this group was Jean Antoine de Baif, who formed *L'Académie Française de Musique et de Poésie* in 1570, in which composers sought to write music that should express poetry and beyond all that should *adhere to its meter.* Through experiment, measured music, music with time designation and bars, was invented, after a long struggle to shake off the trammels of plainsong. They wrote madrigals, arranged for single voices with one or more instruments, and while the Italians developed the recitative, the French were evolving a rich rhythmic song, called *musique mesurée à l' antique* (music in ancient meter).

Of this group, Jacques Mauduit (1557-1627), composer and lutenist, and Claude Le Jeune (1530-1600) worked diligently for measured music. Le Jeune's contributions were many *chansons* and a Psalm book used in every Calvinistic church save in Switzerland where Calvin worked. Le Jeune was a Huguenot and would have been killed on St. Bartholomew's Eve (1588) had it not been for his Catholic friend, Mauduit, who saved him and his manuscript, on which appeared, for the first time, *Compositeur de la Musique de la Chambre du Roy* (Composer of music for the salon of the King).

During the latter part of the 16th century with treasury low and amid political upheavals, France persisted in costly and elaborate ballets for relaxation. Nobles, princes and even the kings took part in them. In 1581 *Le Ballet de la Reine* (Queen's Ballet), on the story of Circe in prevalent Renaissance style, was given at the Palais du Louvre. An Italian designer and producer, influenced by Baif and Tasso's *Aminta,* was engaged by Catherine de' Medici.

So, by way of Italy, France developed her own *ballet comique.* In no sense was it comic but was a form including song, speech and drama in an organic whole to reveal a plot, not tragic.

With Marie de' Medici's advent in France, Cardinal Mazarin introduced Italian opera there during the 17th century. This was the source of operatic stimulus not only in France but in every nation from that time to this.

In France, however, as her dramatic production evolved happily, the musical elements were emphasized and she made an easy transfer from the ballet and Italian influences to her own opera.

ENGLISH MASQUES AND INTIMATIONS OF OPERA.—England's earliest forms of drama were the miracle, mystery plays and the *drolls*, songs of coarse texture in popular style. As they were acted by the common people, they did not contribute to opera, the aristocratic art. These "poor relations," as E. J. Dent calls them in *Foundations of English Opera*, became obsolete in the 16th century, and the semi-classical tragi-comedies were acted by the Children of the Royal Chapels and are just mentioned in the reign of Henry VIII. *Damon and Pythias* (1565) was popular and parodied by Shakespeare later, in *Midsummer Night's Dream* in the Pyramus and Thisbe frolic.

During the 14th and 15th centuries "disguisings" and "mummings" were popular in England as they were, under different names, in other countries. Processions of masked men on foot, mounted, or drawn in little carts singing carnival songs resembled very much the processions under the Medici in Italy. From these the *masque* developed and the first one, given in 1513, was acknowledged by Ronsard and Marlowe to be of Italian origin. They became gorgeous in costume, aristocratic in personnel. Added to them were poetry, vocal music, scenery, and machinery. The masque itself was inherited from the distant Greek drama by way of Renaissance Italy.

Great masques were written in the reign of the Stuarts (17th century), by Ben Jonson and Beaumont and Fletcher; Milton's *Comus* and Shakespeare's *Tempest* were set to music in this form.

While Italy was experimenting with the drama, England was entertaining itself with the *masque*, from which some time later her opera evolved. The transition from ballet to opera in France was much easier than in England. Opera, coming later there, did not proceed as rapidly as it did in Italy, where it was needed to express genius. England for a glorious period was rightly well content with her brilliant poets.

GERMAN SINGSPIEL.—Germany too had her background of opera in the miracle plays. These were given outside of the churches on saints' days, when the Passion songs were sung in Latin. Later, German was used in the play itself while Latin was used in the songs. By 1322 *Das Spiel von den Zehn Jungfrauen* (the *Play of the Ten Maidens*) was entirely written in the vernacular. Plays like this in Worms, Nuremberg and Augsburg soon became vulgar and obscene, until in the 16th century Hans Sachs (Chap. 9) and Jakob Ayer controlled the output, introducing better music and fitting words, and so inaugurated the German stage.

AUTHENTIC SINGSPIEL.—The word *Singspiel* for three hundred years meant a dramatic representation with music given by the people.

But the first real *Singspiel* was given, as a strong reaction against the people's plays, by Jesuit students. Their plays were in Latin with musical interludes provided with German words, and were the only thing in Germany that can parallel the seeds of opera in other countries.

For a short time Germany followed Italian inventions in opera. A *Daphne* with words by Martin Opitz and music by Heinrich Schütz (1585-1672) was obviously fundamentally Italian.

But in 1644 the first purely German *Singspiel* is seen in *Seelewig* (*Eternal Soul*), a sacred *Freudenspiel* (comedy) by Sigmund Gottlieb Staden "for private performance and written for three trebles, (violins) three flutes, three reeds and large horn, the bass being taken throughout by a theorbo. No two voices were sung at the same time and the instruments have short symphonies to themselves." (Grove's.)

The only places for the performance of the *Singspiel* were the Italian opera houses in the German capitals (Vienna's built in 1651, Dresden's in 1667).

The German *Singspiel* flourished in Hamburg until 1678, when German opera, *per se*, began with the work of Reinhard Keiser. Thus we see that Germany for the most part seems to have used her own models (more than France and far more than England), and went more directly to opera than either, probably because of the inherent qualities of the German language.

SUGGESTIONS FOR FURTHER READING

The Attic Theatre. A. E. Haigh. Oxford.
The Greek Genius and its Meaning to Us. R. W. Livingstone. Oxford.
Some Musicians of Former Days. Romain Rolland. Trans. by Mary Blaiklock. Henry Holt.
A Narrative History of Music. Vol. I. Ed. by Daniel Gregory Mason.
Grove's *Dictionary.* Macmillan. 1927.
A Miniature History of Opera. Percy A. Scholes. Clarendon Press. Oxford.
Some Forerunners of Italian Opera. W. J. Henderson. Henry Holt.
How Music Developed. W. J. Henderson. Frederick Stokes.
Art of Singing. W. J. Henderson. Henry Holt.
The Story of Music. Paul Bekker. Trans. by M. D. Herter Norton and Alice Kortschak. Norton.
The Study of the History of Music. Edward Dickinson. Scribner.
The History of Music. Waldo Selden Pratt. Schirmer.
Monteverdi. Henri Prunières. Dent.
A History of Music. Stanford and Forsyth. Macmillan.
Music in Western Civilization. Paul H. Lang. Norton.

PART IV

INSTRUMENTAL MUSIC
HARMONIC AND POLYPHONIC INFLUENCES

12. NEW INSTRUMENTAL PATHS

New Forces at Work — Rise of Instrumental Music — Influence of Secular Music — The Suite's Origin — Art's Need for Contrast — Effect of Thirty Years' War — Dances Joined in the Suite — Table of Dance Forms — The Early Sonata — Sources — The Canzona — *Sonata, Cantata and Toccata* — Sonata da Chiesa *and* Sonata da Camera — *Other Sources — Symphony and Overture* — Sinfonia — *French and Italian Overtures — The Concerto — Viadana's Church Concertos — Concerto Grosso — The Fugue — Analysis — The Fantasia and Fancy — Favorite Form — English Fancy and Chamber Music.*

INSTRUMENTAL MUSIC (HARMONIC AND POLYPHONIC FORCES).— When vocal polyphony was at its height, new forces of which the composers themselves were hardly aware were at work. Harmony was sensed long before it was scientifically established. Secular music had reached an artistic plane before its status was recognized. The experiments which resulted in opera, oratorio and ballet opened new homophonic paths. Instruments used as a mere accessory to the voices took on importance and an independent function. Interest was centered in improving the early types of keyed, wind, and stringed instruments. Better instruments produced better performers. And the composers, incited to experiments in writing for the new instruments, produced new musical forms. Significant, too, was the patronage given to secular music by royalty, nobility and the wealthy.

Before instrumental music became a member in good standing in the art world it went through the usual processes of crudity, experiment

and final acceptability. Throughout the ages every type of musical instrument has been recorded but there had been no instrumental *art* until after the Golden Age of choral music. The seeds, perhaps planted centuries before, actually took root in the 16th century and grew into modern instrumental music.

As a result of the Renaissance and the Reformation, the composer drew on the resources of both sacred and secular music, in creating the new art. To the folk dance he went for greater rhythmic freedom (the *suite*); to the motet and madrigal for perfection of form and style (the *sonata*); and to the lute, of Arab origin and troubadour popularity, for a medium not too difficult to develop his much needed instrumental technique.

THE SUITE.—A dance is accompanied by a song; an instrument is added; the song disappears and the instrument is used alone; the song dissociated from the words and from dancing becomes instrumental; traveling musicians carry the tunes from country to country. These are the successive phases, as Jules Combarieu stated them in *Music: Its Laws and Evolution*, in the evolution of the *suite*, the first important instrumental form which developed side by side with the *sonata*.

As one of the important assets in a work of art is contrast, musicians had learned early in the development of music that contrast of mood and style was best accomplished through rhythmic variety and change of tempo. The Arabs obtained this effect by combining three or four songs in differing modes and moods. These primitive suites may have taught the Western world the value of contrasting dance forms in the 17th- and 18th-century suites and in the sonatas.

When instrumental music was young Thomas Morley (1597) spoke of the desirability of alternating *pavans* and *galliards*, as the *pavan* was "a kind of staid musick ordained for grave dancing" and the *galliard* is "a lighter and more stirring kind of dancing."

Italy, which had led the world in musical composition during the 15th and 16th centuries, still was dictator when instrumental music entered the lists against vocal music. International exchange, brought about by the Thirty Years' War (1618-1648) and a closer relation between the countries, spread the knowledge of the individual dances, and led France, England, Germany, the Netherlands and Spain to string several dances together—some slow, others fast, some in duple, others in triple meter—into a suite. *Partitas*, *exercises*, *lessons*, *ordres*, *sonate da camera*, *partien*, are some of the various names by which suites were known. The *Allemande*, the *Courante* or *Corrente*, the *Sarabande* and the *Gigue* were the pillars of the Suite. In addition to

these which appear in practically every suite many other dance forms are used at the discretion of the composer.

The following table gives necessary data concerning the various dance forms:

Dance	*Variant*	*Nationality*	*Meter*	*Movement*	*Remarks*
Allemande	Almand Almain (*Eng.*)	German (Suabian)	4 4	moderately slow	Written in 16th notes.
Courante	Corrente (*It.*) Corant (*Eng.*)	French Italian	2 3 3 6 6 2 2 4 4 8	fast	From *courir* (to run).
Sarabande		Spanish or Moorish	3 3 2 4	slow, stately	
Gigue	Giga (*It.*) Jig (*Eng.*)	Italian	3 6 9 3 6 12 8 8 8 4 4 8 etc.	fast	Named from early fiddle, *gigue, geige.* Last movement of suite.
Loure		French (Normandy)	6 4	moderately fast	Slower than the *Gigue,* danced probably to a kind of bagpipe. Pastoral or rustic in character.
Gavotte and	Gavot	French	4 ¢ 4	moderately fast	Begins on third beat.
Musette	(Sometimes Gavotte II)	French	4 ¢ 4	moderately fast	Part of the *Gavotte* usually with drone bass. From cornemuse (bagpipe).
Bourrée		French (Perhaps Spanish)	¢	fast	Begins on fourth beat. Resembles *Gavotte.*
Rigaudon	Rigadoon (*Eng.*)	Provence	2 ¢ 4	fast, lively	Popular in England, end of 17th century.
Tambourin		Provence	2 4	lively	Drum accompaniment characteristic. Very old.
Minuet and	Menuet (*Fr.*) Menuett (*Ger.*) Menuetto (*It.*)	French from Poitou, or perhaps first used by Lully	3 4	moderate	Only dance form to survive in classic sonata and symphony.
Trio	Minuet II		3 4		Part of the *Minuet* replaced 2nd *Minuet* usually slower or faster than *Minuet* proper.
Passepied	Paspy (*Eng.*)	French (sailor-dance from Basse Bretagne)	3 3 4 8	fast	A fast *Minuet.*

Continued on following page.

Dance	*Variant*	*Nationality*	*Meter*	*Movement*	*Remarks*
Chaconne	Ciacona (*It.*) Chacona (*Sp.*)	Probably Spanish	$\frac{3}{4}$	slow	Written on ground bass of 8 measures.
Passacaglia	Passecaille (*Fr.*)	Early Italian or Spanish	$\frac{3}{4}$	slow	Form used by harpsichord and organ composers 17th and 18th centuries. Resembles the *Chaconne*, also on ground bass.
Pavan	Pavane (*Fr.*) Pavin (*Eng.*)	Italian or perhaps Spanish (16th cent.)	$\frac{4}{4}$	solemn, slow	One of the oldest of the dance forms—sung as well as played.
Galliard	Gaillarde (*Fr.*) Gagliarda (*It.*)	Italian, from Rome	$\frac{3}{2}$	fast, gay	Also called *Romanesca.*
Branle	Bransle Brawl (*Eng.*)	French	$\frac{2}{2}$ $\frac{2}{4}$		Round dance from 15th century not included in suites.
Polonaise	Polacca (*It.*)	Polish	$\frac{3}{4}$	moderate	Court dance originated in 1573 from ancient Christmas carols. Bach and Handel used the form.

THE EARLY SONATA.—As madrigals became more complicated technically, viols played along with the voice parts (Chap. 7). The instruments playing the madrigals without the voices were the precursors of chamber music. William Byrd's direction, "Fit for voyces or for viols," (p. 78) shows that England also had instrumental performances at an early date. Soon vocal madrigals were written with instrumental preludes and interludes. As the instruments were improved, composers took advantage of their greater technical possibilities to write more pretentious works than they had written for voices.

The instrumental form derived from the vocal madrigal, the *canzona da sonar*, and described as a "lax kind of fugue," was called interchangeably *canzona* or *sonata*, literally a "sound piece." The term from the Italian *suonare* (to sound) was intended to distinguish it from the vocal *cantata*, from *cantare* (to sing). The *toccata* from *toccare* (to touch) was a "touch piece" intended to display the tonal and technical possibilities of instruments, particularly those with keyboards. It dated like the sonata from the 17th century and was of Italian origin.

The primitive sonata, of which the madrigal was the prototype, was in one movement, and many Italians wrote in this form.

There were two kinds of sonatas: *sonata da chiesa* (church sonata) and *sonata da camera* (chamber sonata). Those written for perform-

ance in the church services were dignified and abstract, and were the forerunners of the "classic" sonata of Haydn and Mozart. Form structure and definite theme as we know them were in an embryonic state in instrumental music. The chamber sonatas, which were intended for playing in company or at home, were suites, and were the forerunners of chamber music.

An early and characteristic development was the *trio sonata*, in which the number of orchestral parts was reduced and an intimate style which is still the essence of chamber music was introduced. Solomone Rossi (1587-1628) was one of the first to compose sonatas in this style.

Both church and chamber sonatas were composed for strings, lute and organ, or other instrumental combinations, and as the use of solo instruments came into vogue, for violin, violoncello or keyboard instrument. They had as a rule four movements: slow-fast-slow-fast.

Besides the madrigal and the dance forms, early 17th-century composers drew upon the latest innovation, the dramatic cantata, as source material out of which to build the sonata. The short instrumental passages and the *stile arioso*, the vocal aria, stirred the imagination of those experimenting in new forms, and gave shape to the cadences and practical examples of the new art of harmony. Although the suite reached an early state of perfection and hardly survived Bach, the sonata was merely in its infancy in Bach's time and showed its inherent vitality by its further important development.

THE SYMPHONY AND OVERTURE.—At one time *symphony*, like *ritornella* and *overture*, meant the passages for instruments alone, in such works of the 17th century as operas, cantatas, and masses. In 1600 at the wedding of Marie de' Medici and Henry IV of France a *sinfonia* for three flutes, a piece characteristic of its period, was played. The term was long used for the introductory fragments to airs and recitatives, but as the century advanced, the symphony grew in importance and finally became the introductory movement of the opera. Lully was responsible for the French *overture* which consisted of a slow introduction, a fast movement in fugal treatment, with perhaps a dance form or two for further contrast. The material was not drawn from the opera. The French and the Italian overtures differed in the arrangement of the movements. The French was slow, fast, slow; the Italian was fast, slow, fast. Alessandro Scarlatti used the title, *sinfonia avanti l'opera*, instead of *overture*. The structure developed rapidly approximating the form of the *sonata da chiesa*, and the instrumentation improved also. In time both *overture* and *symphony* were used as instrumental forms apart from any opera or cantata.

Another use of the term is found in Giovanni Gabrieli's *Sacrae Symphoniae,* published in 1597. These sacred symphonies were choral works for a large body of singers and an orchestra of viols, trombones, trumpets, cornets, and organs. Sometimes the instruments accompanied the voices, and sometimes they played independently. The style was an innovation created by the rapid spread of instrumental music. Gabrieli also wrote a *Sonata piano e forte,* about which Frederick Dorian writes that he "contrasted two orchestras antiphonally, the first consisting of two alto trombones, one tenor trombone, and one cornet, the other of one viola, two tenor trombones, and one bass trombone."

THE CONCERTO.—Patterned on the *sonata da chiesa* and the Italian overture were the concertos, which were a natural outcome of the improved instruments. These were not *concerti* for solo instruments as we know them but were played by contrasting groups of instruments, or for *solo* groups and *ripieno* (or filling-in groups). The solo group was also called the *concertino obligati* in the *concerto grosso.*

The word *concerto* (from the Latin *concentus,* the sounding together of separate parts) was applied by Ludovico Viadana to motets for voices and organ (1602-03), which he called *concerti ecclesiastici.* With the addition of other instruments and single instrumental movements, these grew into the *concerti da chiesa* (church concertos).

Concerto, in the 17th century, indicated a type of musical composition in which instrumental groups played in opposition to each other. "It was the baroque spirit," says Paul Henry Lang, "...which with its love of virtuosity, display, and ornamentation, caused this elemental principle to become the dominating factor in its music." The vocal music of Willaert's time in Venice (Chap. 7) may have been responsible for the character of this instrumental development. Giovanni Gabrieli wrote *concerti ecclesiastici* (1587) in which he used antiphonal instrumental groups, which doubtless pointed to the modern orchestra.

H. C. Colles claims Giuseppe Torelli as inventor of the form with a *concerto da camera* (1686) for two violins and bass. Corelli, Geminiani and Vivaldi developed it, and a century later the name, although used by Bach and Handel for instrumental works, had not yet reached the conventions of the modern concerto.

The *concerto grosso* of the late 17th and 18th centuries is "a succession of movements, played by two or more solo instruments; accompanied by a full or stringed orchestra" (Grove's *Dictionary*). Handel's twelve *concerti grossi* (Chap. 16) and Bach's *Brandenburg* concertos were more closely related to the modern symphony than to the concerto. Corelli's *concerti grossi,* written for the same combinations as Handel's, are similar in form to the overture and suite, employ-

ing dance forms occasionally. With the later development of the sonata form, the *concerto grosso* waned.

THE FUGUE.—The highest form of contrapuntal art, the *fugue*, naturally brings to mind Johann Sebastian Bach, its greatest master. He closed the era of the fugue, although its history antedates his age by several centuries. The word means "flight," and the early vocal canon was called *fuga*. In the use of imitation the motets, madrigals and instrumental *canzone* were fugal. The Italian instrumental fugue of the 17th century was the *ricercare* (to search out). The name was used earlier for a type of fantasy on a popular tune or street cry in imitative style.

The fugue consists of the following elements:

a) The *exposition*, in which the subject, the answer (the subject repeated more or less exactly "in the fifth"), and the countersubject (a theme contrapuntally fitted to the answer) are set forth.

b) The *counterexposition*, which is not found in every fugue, but is the statement of subject and answer in reversed order with the answer coming before the subject.

c) The *episodes* or *digressions*, in which parts of the subject and countersubject are treated canonically and otherwise developed, and variety is gained by modulation.

d) The *stretti*, in which the subject and answer are introduced each time in closer succession to build up the climax of the composition.

e) The *organ point*, a stationary tone, usually in the bass, around which the other voices or parts move freely, leading to the final cadence.

The fugue with its exposition, developing portion, and recapitulation may be regarded as a precursor of sonata form (pp. 182 and 183).

THE FANTASIA AND FANCY.—Among other forms were variations and the *fantasia*, which gave 17th-century composers free rein as it was not restricted by any set rules. It was a favorite with the German organists, affording them opportunity to display technical dexterity and to extemporize. It often served as a contrasting introduction for a fugue, thus resembling the *prelude*, a form used by Bach, his predecessors, and the writers of suites.

The English *Fancy*, from the end of the 16th century, was the name given to any instrumental piece not in dance form. The composer evidently found freedom from contrapuntal restrictions, and tried his hand at thematic development. "Fancyes" for viols led to writings for stringed instruments. Among the famous English composers who wrote them were William Byrd, Orlando Gibbons, John Cooper, and Henry Purcell, whose fantasias for strings marked them as precursors of the string quartet.

SUGGESTIONS FOR FURTHER READING

How Music Grew. Bauer and Peyser. Putnam.
Grove's *Dictionary.* Macmillan. 1927.
Oxford History of Music. Vol. IV: *The Age of Bach and Handel.* J. A. Fuller-Maitland. Oxford.
Music and Musicians. Albert Lavignac. Trans. by William Marchant. Henry Holt.
Music of the Seventeenth and Eighteenth Centuries. Leo Smith. Dent.
International Cyclopedia of Music and Musicians. (Ed. Oscar Thompson.) Dodd, Mead.
Music in Western Civilization. Lang. Norton.
The History of Music in Performance. Frederick Dorian. Norton.
World History of the Dance. Curt Sachs. Norton.
Opera. E. J. Dent. Penguin Books, Ltd.

13. THE VIOLIN, ITS MAKERS AND ITS MUSIC

Violin Family Ancestry — Genealogists Disagree — Violin Becomes "Respectable" — Viol Family — Viola da Gamba *or* Bass Viol — Treble *or* Discant Viol — Viola d'Amore — Barγton *or* Bass Viol— *Virtuosity and Violin Makers — (Italy) Da Salo, Maggini, the Amati, Stradivari, Guarneri, Bergonzi — (England) Rayman, Banks — (France) Lupot, Silvestre — (Germany) Stainer — Viola, Violoncello — Tuning of Stringed Instruments — Violin, Viola, Violoncello, Contrabass — Violinists and Composers — Vitali, Torelli (Concerti), Corelli (Sonata) — Vivaldi — Tartini — Pugnani — Nardini — Locatelli — Padre Martini — Tablature — 16th Century Instruments — 17th Century Instruments.*

WRITING about the ancestry of the violin creates the same feeling as one might have in a court of law where everything one says may be "held against you!" "Doctors disagree." Every authority writes glibly about it and then amiably contradicts the statement. Suffice it to say the direct ancestry is confused in many probable progenitors. Wisdom dictates to us to refer the interested to the violin surveys which are reducible to the fact that the rebec, *lira da braccia,* and the viol influenced its development in any country it pleases the investigator to choose, and that the violin as we know it made its appearance in Europe somedime during the 16th century.

At first the violin was not "respectable," because the minstrels and "low fellows" had played it on the highway and in the market place. As interest in instrumental music increased, the violin and its relatives, due to their inherent possibilities, rapidly gained the aristocratic position they now hold. In the beginnning bowed instruments were naturally made to approximate the range of the voice; these were called *treble* or *discant viol, tenor viol, bass viol,* and the *double viol,* each of different size and power. Some time later in England these were put into the "Chest of Viols" about which Pepys speaks in his diary. From this "Chest," residents in every gentleman's home, host and guests extracted an instrument with which to regale the "companie."

THE VIOL FAMILY.—"The *viol* is the generic English name of the bowed instruments which succeeded the medieval fiddle and preceded, at any rate as far as literature was concerned if not in actual invention, the violin family. It was invented in the 15th century and passed out of general use in the 18th" (Grove's *Dictionary*). It differs from the violin in structure and tuning but has the same remote ancestry.

The bass viol or *viola da gamba*, so called because it was held against the leg (*gamba*), was about the size of the modern violoncello, had six strings, and was tuned in the bass clef like the lute: D-G-C-E-A-D. It was used for solo work and composers enjoyed writing for it.

The *treble* or *discant viol* (found in the English Chest of Viols) was tuned in the treble clef an octave above the *viola da gamba* and was half its size, therefore the French called it *dessus de viole* (above the viol).

There was also a double bass viol of six strings tuned an octave lower than the *viola da gamba*.

Among the loveliest of the old viols is the *viola d'amore* (*viole d'amour* in French, literally, viol of love) a tenor viol with two sets of strings: the strings which are played, numbering from seven to fourteen, and a set of seven sympathetic strings *underneath*. They were tuned to the diatonic or chromatic scale, although the tuning was variable, the practice being to tune to the key of the piece. It is still in use and has a beautiful sound and was used as a solo instrument by Charles Martin Loeffler (Chap. 39).

The *viola bastarda*, a bass viol which later became the *baryton* (Chap. 18), and almost countless other varieties can be found in the voluminous annals of the viol and violin families. As the interest in virtuosity grew, makers of the violin in nearly every country bent their efforts to increase its beauty of shape and tone, until, in perfection, the makers in Cremona outdistanced all others in France, Germany, England, the Netherlands and Poland, all of which have claimed priority and superiority.

Before the 17th century, most of the viols and lutes of Europe were made in Lombardy (Italy) and in the Austrian Tyrol. One of the first to be named as the inventor of the violin was Caspar Tieffenbrucker or Gaspard Duiffoprugcar (*c.* 1514-1571). Brescia and Cremona however, stand pre-eminent, for from Brescia came Maggini, a skillful maker, and in Salo (near Brescia) lived Gaspard Bertolotti da Salo (*c.* 1542-1609), to whom many ascribe the *invention* of the violin; while in Cremona came those whose names are always associated with violins: the great families of Amati, Stradavari and Guarneri. In Cremona these three families with workshops side by side have never been

superseded. From 1560 to 1760 the passion of these families was to create instruments of beauty in shape and tonal perfection.

Da Salo's violins were characterized by "rugged strength" (Grove's *Dictionary*). His *violas* and *violones*, apart from *viols*, are still greatly valued. Giovanni Paolo Maggini (1580-1632), his pupil, improved on his master's work, enhancing the beauty in the golden brown or yellow varnish, in the tone and in the form as well.

The first of the Amati dynasty was Andrea (*c.* 1535-*c.* 1611), the greatest was Nicolo (1596-1684), grandson of Andrea and son of Girolamo, himself a great craftsman along with his brother Antonio. Thus in brief is the genealogy of the violins called Grand Amati.

The pre-eminent pupils of the Amati were Antonio Stradivari and Pietro Guarneri, in whose family of violin makers, Guiseppe Antonio or Giuseppe de Gesù stands first in accomplishment.

Among the long line of English makers are Jacob Rayman, the father of English violins, and Benjamin Banks of Salisbury (1727-1795), England's best craftsman. In France, as in England, all violin makers were copyists of the Italians; Nicolas Lupot (1758-1824), follower of the Stradivari, and Pierre Silvestre (1801-1859) are among the most skillful. Because of the Thirty Years' War, Germany suffered devastation destructive of her crafts, but in the tranquil confines of the Tyrol, Jacob Stainer (1621-1683) of Absam, among all the makers, is the most important.

Violin makers made lutes, guitars and other stringed instruments. The *viole d'amour* soon became the *viola* (called *l'alto* by the French). Andrea Amati first produced the violoncello out of the *viol da gamba*, although the most successful ones were those of Bergonzi who, with all other makers, constantly experimented to reach a finer tone, timbre and power.

Tuning of String Instruments.—The instruments of the violin family which make up our string quartets and the string choirs of orchestras have four strings. The tuning is as follows:

1. The *violin*, in the treble clef, G (below middle C)-D-A-E.
2. The *viola*, a fifth below the violin, C-G-D-A.
3. The *violoncello*, an octave below the viola, C (below the bass clef)-G-D-A. (Its name implies that the pitch is low, as *cella* means cellar.)
4. The *contrabass*, bass viol, usually a huge "six footer," G (lowest degree of the bass clef), down in fourths, D-A-E. Another variety of double bass is used with five strings, the fifth is C below the E of the four-stringed double bass.

VIOLINISTS AND COMPOSERS.—Perfected instruments gave impetus to composers of the 17th and 18th centuries. It was natural that the talented men of the period were anxious to show off the exquisite results of the craftsmen whose gifts to music are incalculable. To another group, the opera writers (Chap. 11), we owe the development of the instrumental solo and concerted groups which soon became the orchestra.

ITALIAN VIOLIN COMPOSERS.—Among the first important virtuosi and composers for the violin was Giovanni Vitali (1644-1692), a master of the violin sonata, who left many works, some of which are played today and are said to have greatly influenced Purcell (Chap. 17). Vitali's pupil, Giuseppe Torelli (*c.* 1650-1708), added a new kind of violin composition, the *concerto*. *Concerti da camera* and *concerti grossi* were the names he used and the forms which were adopted by Vitali and Corelli and later Handel, Bach and others (Chap. 12).

The greatest name among the familiar ones of this period was Arcangelo Corelli (1653-1713) whose works are still "in fashion," and who was of the first to realize the breadth and scope of the violin. "He is," says Grove's *Dictionary*, "one of the most familiar landmarks in the history of music," for his work is exclusively instrumental. He put the sonata, of which he wrote sixty, on a lasting basis and pointed the way toward its classic form (Chap. 18). Corelli and Vivaldi were models for the German school of violinists, which appeared about this time, and Johann Sebastian Bach made transcriptions of Vivaldi's works. But Giuseppe Tartini (1692-1770) "was the musical authority of his century, and no violinist felt sure of his place as an artist until he had been heard and approved by Tartini" (*How Music Grew*). He wrote the *Devil's Trill*, which is used on concert programs today and shows off the virtuosity of the player.

Among the other important men who advanced the playing of the violin and its library were Locatelli, Pugnani, Nardini and Veracini, whose works, in which the violinist revels in order to show his skill, still possess great interest and are today an important adjunct in a classical violin training.

A much esteemed and loved composer and authority on violin and its music was Padre Martini from Bologna (1706-1784), a Franciscan monk, visited for stimulus by Grétry, Gluck, Mozart and Johann Christian Bach, his pupil.

Dr. Burney, the famous 18th century critic of England, tells of meeting the young Wolfgang with his father, Leopold Mozart, at one of the Philharmonic Society's festivals, through the kind scheming of Padre Martini (Chap. 19).

INSTRUMENTS AND TABLATURE.—A notation not in neumes (Chap. 6) or notes was prevalent in the 16th and 17th centuries to write down the music for lute and other stringed instruments such as the guitar, viol, cittern and theorbo (double lute). The pictures of *tablature* look like grilles and lines, which do not form a staff, but vary according to the number of strings on the instrument. Besides the lines there were dots and slurs together with the letters of the alphabet up to J. A pipe talbature also existed.

It is difficult to allocate special instruments to either the 16th century or the 17th because many appear in both periods. During the 16th century besides the keyboard instruments, harpsichord, clavichord, and organ, there were the lute, the theorbo and the arch lute; viols (tenor and bass), hackbrett or dulcimer, psaltery or zither harp, rebec; wind instruments: recorder, hautboy (oboe), cromorne, trumpet, clarion, trombone, schalmey, flute; and a number of percussives, drums and others. Agricola's *Musica instrumentalis* (1528) and Prætorius' *Syntagma musicum* (1615-1619) give excellent accounts of contemporary instruments. The lute was the most popular and recently showed signs of a revival.

In the 17th century the lute's vogue wanes with the advent of the violin, but it remains in favor nevertheless up to the 18th century.

The early 17th century has the harp, lyre, psaltery, dulcimer, mandolin, rebec, a guitar akin to the Russian *balalaika*, the Italian guitar looking like the modern instrument, and the *cittern* or English guitar with a body nearly spherical and a short neck.

The wind instruments of this century approximate those of the 16th with a few refinements such as the *Schalmei* (oboe, German; shalmey, English), which became the *chalumeau* (from *calamus*, a reed), the precursor of the clarinet.

SUGGESTIONS FOR FURTHER READING

Musical Instruments and Their Music, Viols and Violins, 1500-1750. Gerald R. Hayes. Oxford.

Grove's *Dictionary of Music and Musicians*. Macmillan. 1927.

The Orchestra and Its Instruments. Esther Singleton. The Symphony Society of New York. 1917.

The History of Orchestration. Adam Carse. Dutton.

Orchestration. Cecil Forsyth. Macmillan.

The History of Musical Instruments. C. Sachs. Norton.

From the Hunter's Bow. Beatrice Edgerly. Putnam.

14. EARLY COMPOSERS FOR KEYBOARD INSTRUMENTS

Keyboard's Ancestry — Harpsichord — Clavichord — Couperin — Programmatic Music — Chambonnières' Innovations — Clavecin Technique — Loeillet — Daquin — Wind Instruments — Rameau — Composer and Theorist — Treatise on Harmony — Domenico Scarlatti — Founds Piano Technique — English Harpsichordists — Germany and the Clavier — Kuhnau — Mattheson — The Improved Organ Stimulates Composition — Gabrieli — Frescobaldi Founds a Technique — Italy Loses Predominance to Germany — Froberger Prefigures Bach — Schütz, Father of German Music — Reinken Appreciates Bach — Buxtehude Establishes Absolute Music — Pachelbel — Schein, Scheidt and Others — Subjective Expression in German Art.

THE keyboard's remote ancestors were the psaltery, dulcimer and the monochord. The monochord, first used by Pythagoras (Chap. 5), served in the Middle Ages to give pitch. "It was tuned with a movable bridge or fret pushed back and forth under the strings and fingers. First it was stretched with weights hung at one end. It was a simple matter to add strings to produce more tones, later tuning pins were added and finally a keyboard" (*How Music Grew*).

In the 16th and 17th centuries there were two types of keyboard instruments:

I. Those with *jack action*, wherein the strings are plucked by a plectrum of quill or leather, motivated by keys.
   1. Remote ancestor, the psaltery.
   2. Instruments.
      (1) *Spinet*, name from *spinetta*, meaning a quill-like thorn or more probably from Spinetti, the Venetian maker. French, *espinette* or *epinette*.
         a. Type—one manual.
      (2) *Virginal*, so called either because it was played by young ladies or after the virgin queen Elizabeth.
         a. Type—one manual.

(3) *Harpsichord* and *clavicembalo*. Among the many names used: French, *clavecin;* German, *clavier, clavicymbel, cembalo;* Italian, *manicordo, gravicembalo,* a corruption of *clavicembalo, cembalo, clavicordo* and *arpsicordo,* from whence comes *harpsichord.*

a. Type—piano-shaped, like grand piano (small). Stationary (non-portable). One or two manuals—one for *forte,* one for *piano.*

b. Action—provided with a rudimentary escapement to prevent the jacks from plucking string again; small dampers to deaden sound and so on.

c. Effect—considerable sound, contrast with manuals; no dynamic nuance.

II. Those with *tangent action,* wherein the key drives a metal tangent against a string and is held there, as was the string of the monochord. Tone dependent on the place tangent strikes string.

1. Remote ancestors, the dulcimer and monochord.
2. Instruments.

(1) *Clavichord*—(older than the harpsichord) French, *clavicorde, manicorde;* Italian, *manicordo;* German, *clavier* (name for both harpsichord and clavichord).

a. Type—stationary with legs, and portable. One manual.

b. Action—string vibrated on one side of the tangent, the other part deadened by a strip of cloth. Two or three strings operated by one key. In the 16th century clavichords had 20 strings. By the 18th, 50, but fewer keys. Later each key had its own unfretted, *bundfrei,* strings while the others were fretted or *gebunden.*

c. Effect—loudest tone is soft but capable of minuter gradations than the piano; dynamic nuance, clarity. Bach liked it for these reasons better than the harpsichord. The *Bebung,* direct power, and far-away quality gave it spiritual significance and adapted it to intimate performance.

The makers of instruments in these days were composers and every composer was supposed to know how to tune and repair his own instruments. It is said that Bach was so expert that it took him only fifteen minutes to tune his *clavicembalo*!

FRENCH CLAVECINISTS.—The *clavecin* became the important instrument about the middle of the 17th century. Although a century before it had been used for intimate music, now it takes precedence for concert as well as intimate performance. The composers, particularly the French, cultivated the *clavecin* and their compositions and virtuosity did much toward building a technique for the piano in later times.

Clavichord and harpsichord were well adapted to the fugues, toccatas, suites, fantasias, the early sonatas, and to a dawning type of descriptive music later to become programmatic. Besides Lully and Rameau, some of the important *clavecin* players and composers in France were Jacques Champion de Chambonnières (1600-1670), Jean Baptiste Loeilly, or Loeillet, a Fleming, (died 1728), François Couperin (1668-1733), Jean Louis Marchand (1669-1773), Louis Claude Daquin (1694-1772), and Johann or Jean Schobert (1720-1768).

The start was made by Jacques Champion called Chambonnières. He blazed the trail for François Couperin, whose work includes mainly sets of short pieces, which he called *ordres*, very like suites in dance style.

FRANÇOIS COUPERIN.—Couperin came of a long line of French musicians, somewhat analogous to the Bach family. He was organist to the King, at Versailles, later became organist of St. Gervais', Paris (where from 1665-1826 eight of his family were organists). As clavecinist at court, he rapidly became a favorite and won the name of *the Great* François Couperin, even as had Lully, his predecessor. Every Sunday evening he played chamber music for the King and named one of his collections of compositions *Royal Concerts*, in the preface of which, he wrote "*pour les petits concerts du roi*" (for the little concerts of the King).

Couperin's fame as composer and clavecinist spread far and wide and his *Méthode: L'Art de toucher le clœvecin* (*Method: Art of Playing the Clœvecin*), including eight preludes, had immense effect on the theory and practice of *clœvecin* playing and composition even to being a background for Bach, Haydn, Mozart and Beethoven. Couperin did not influence, although he interested Bach by his innovations in *clavecin* technique, for his book was not published until after Bach's own findings on the use of the thumb and other elements of technical readjustments (p. 149).

Couperin's music was gracile, elegant, mirroring the times in titles

and spirit. It was miniature rather than broad, surface expression rather than profundity. In other words his music adapted itself so perfectly to the *clavecin* that when it is played on the more sonorous piano, it seems to be out of its frame, although it still remains a perfect art product. The charm of his music was in its exquisite taste; his portraits in music of the court ladies were lightly sketched, and always pleasing. Among the names of some typical portraits are *L'ingénue*, *L'Enchantresse* (*The Enchantress*), *La douce et piquante* (*The Sweet and Piquant One*).

His twenty-seven suites (or *ordres*) contain little dance pieces, with charming names, sometimes fashionably pastoral, sometimes with realism daintily tinted, sometimes vivid in feeling but classically restrained: *Les petits moulins à vent* (*The Little Windmills*), *Les Bergères* (*Pastorals*) and *Fureurs bacchiques* (*Bacchic Passions*). Besides such engaging works, he made transcriptions of Corelli's and Lully's works; *Apothèse de Corelli* (*Apotheosis of Corelli*) and *Apothèse de l'incomparable Lully* (*Apotheosis of the Incomparable Lully*).

Couperin followed Chambonnières in naming his pieces, a custom which led directly to the piano works of the German Romanticists of the 19th century. Therefore we might call Chambonnières the father of descriptive or programmatic music.

The trill and ornament in the works for clavichord and harpsichord are means to sustain tone in instruments lacking sonority. These effects were delightfully achieved by Couperin, whose delicate sensitiveness, melodic sense, and purity of style set him apart as one of the great men of music.

Intensely French, as Couperin is considered by the French themselves because of his impeccable taste, it is evident that he was influenced by his Italian friend Corelli.

Loeillet, too, is of a family of musicians, but whose pedigrees are hopelessly confused. Jacques, a composer for flute, oboe and harpsichord, and a splendid virtuoso, wrote several trios and a book of sonatas for the harpsichord.

In those days wind instruments were used generally, but in most cases merely to strengthen the melody of the harpsichord or clavichord, or for their accompaniment. They were not as yet adapted to solo performance. During Louis XIV's reign there was a band called *La Musique de la grande écurie de Roi* (Music of the King's Stables). Among the instruments were twelve trumpets, eight fifes, drums, the cromorne (*krumhorn*—a curved reed instrument), four to six Poitou oboes (probably small oboes), bagpipes, twelve large oboes, violins, sackbuts (akin to trombone), and cornets. The players being attached

to the stables, they accompanied the royal hunting parties and played wind instruments which sounded through the forest the pecular calls adopted by each great family.

Originally, a band was a group of musicians who played while marching, walking, or standing and the orchestra was always seated. Today the orchestra differs from the band in many ways but particularly in respect to the instruments used.

Louis Claude Daquin, a child prodigy, studied with Marchand and was a remarkable virtuoso. He wrote many pieces for harpsichord, one of which is the well-known *The Cuckoo;* a cantata; and works for flute, oboe, violin, and organ.

Jean Schobert, born at Strassburg, organist at Versailles and a resident of Paris by 1760, was a brilliant virtuoso and wrote seventeen sonatas for clavier and violin, eleven for clavier, violin, and two horns, six clavier concertos, and four books for the solo clavier. This list, besides showing Schobert's productions, emphasizes the instruments for which composers wrote. Many of his works are transcribed for piano or for harp and are very charming. Burney, the English critic of the day, says he was one of the few composers not influenced by Emanuel Bach.

JEAN PHILIPPE RAMEAU.—Although Rameau was essentially an opera composer, he wrote in early programmatic style such pieces as *The Call of the Birds, The Hen, The Whirlwind,* and *The Egyptian,* in four volumes of harpsichord music. He also wrote five books on music theory. He looked upon his scientific researches as his most valuable work, and time corroborates his opinion.

Couperin died in 1733, the year in which Rameau (fifty years old) gave his first opera, *Hyppolyte et Aricie,* in Paris. From then on he was the center of abuse by the followers of Lully, and thereafter in the *Guerre des bouffons* (*War of the Buffoons*), engaged in by those defending Italian opera (Chap. 17). Apart, however, from court influence, for Louis XVI, debauched and frivolous, gave him no aid, he persisted, and produced his books on theory, of which his harmony treatise was probably not only the first of its kind, but is still used; two cantatas; twenty-six operas; and the harpsichord music mentioned above.

In comparison with Couperin, Rameau's work was more virile, if not quite as polished, and his knowledge of harmony influenced him to a richer musical texture of chords and modulation. As Couperin was influenced by Corelli, Rameau was by Domenico Scarlatti—both worthy exemplars!

He died in 1764 mourned by France, whose love he had won, not only for his accomplishment but for his strong character.

DOMENICO SCARLATTI (1685-1757) was born in Naples. He is discussed before his father because Alessandro finds his place in the chapter on classic opera.

Apart from his unimportant work in opera, Domenico Scarlatti is undoubtedly the most important Italian composer of the 18th century. Arrived at the peak, Italy loses the palm thereafter to Germany.

Alessandro, recognizing his son's genius, wrote a letter to Ferdinand de' Medici, in which he said: "I send him away from Rome, since Rome has no roof to shelter music...." Domenico presented this at Florence. Next he went to Venice where he met Handel. They engaged in an undecided harpsichord competition but Domenico lost to Handel in an organ contest. They became, however, fast friends and thereafter Domenico would cross himself in reverence whenever he spoke of Handel's organ playing. Due to the interest of T. Roseingrave, a young Irish organist in Rome, Domenico went to Ireland where he was very popular. At one time he entered the service of the Queen of Poland; became teacher of the Princess of the Asturias (Spain) and later music master.

Although Alessandro's operas are still remembered, Domenico's are forgotten. But, his works for the *gravicembalo* are as vital today as they were in his own time (p. 133). Among them are collections published by various editors, including 60 sonatas, 42 suites of *Lessons*, 130 *Trésors des Pianistes* (*The Pianists' Treasury*), edited by Farrenc; *Esercizi per gravicembalo* (*Exercises for the Harpsichord*) edited by Paul Dukas and the Fétis collections of *clavecin* works.

Scarlatti is immortal as a composer of harpsichord music. In his influence on the development of piano music "he can be compared to Chopin and Liszt, and is a founder of piano style, an honor which he shares with Couperin and Rameau..." (*How Music Grew.*) But in Scarlatti's case, his music seems of today, because of its vigor, daring and clarity, while Couperin's and Rameau's are beautifully reminiscent of snuff boxes and periwigs. He forsook the *ordres* and the *suites*, and sent his works nameless into the world, as did Chopin, his spiritual descendant. His sonatas are in the true Italian sense "sound pieces." They foretell the coming of the classic sonata. They are short, usually in two parts (for example the familiar D Minor), and the harmonic structure and repeats give clarity and balance.

At the age of seventy-one he died in Naples. He had relieved keyboard music of the Chambonnières embellishments but inaugurated new methods such as crossing the hands in playing. He gave the pianoforte a technique and library held invaluable today and was, in short, to the keyboard what Corelli (Chap. 13) was to the violin.

ENGLISH HARPSICHORD MUSIC.—At the end of the 16th century England recognized the possibilities of the harpsichord, before they were realized on the continent.

During the 17th century many harpsichord collections were published of which the *Parthenia* and *Fitzwilliam Virginal Book* are best known. There was a group of excellent composers, among them Tallis, Byrd, John Bull, Gibbons, John Blow and Purcell (Chaps. 7 and 8) who numbered among their works many for keyboard.

John Bull was particularly adept and seems to have anticipated later pianistic elements. Purcell, of course, showed superior gifts in his suites, lessons, and dances. But the English school "soon died out in England and had no successor there, and appears to have exerted little influence upon the progress of things on the continent" (Edward Dickinson, *The Study of the History of Music*). This doesn't seem difficult to believe, because at the time England had received its stimulus from Italy and France, through Pelham Humphrey (one of *The Children of the Royal Chapel*) who went to the continent and brought back European musical models.

GERMANY AND THE CLAVIER.—Germany is climbing now to its musical ascendancy. One of the most important "pillars of clavier music" (Grove) was Johann Kuhnau (1660-1722), cantor, linguist, lawyer, divine, clavecinist and composer. The work that first proclaimed his gifts, was a motet written for the election of the town council. He was cantor of St. Thomas' at Leipzig, a post which Bach subsequently filled. He wrote delightful, satirical poems in several languages, was musical director of the university and cantor in two churches!

The sonata becomes here the desired vehicle for elastic and flexible musical expression. Kuhnau used it devoid of dance elements, not as a *sonata da chiesa* (church) but for secular and general "consumption." His was in several movements, and although not yet in the classic form was a decided harbinger. Seven of these he called *Fresh Fruit for the Clavier*, which suggests that he knew then, that he was writing in an advanced way. In fact his contemporaries might have called his music ultramodern. Then, Kuhnau launched into what might be called the first real program music, *Biblische Historien . . . in sechs Sonaten* (*Biblical Stories . . . in Six Sonatas*). In these he uses heavy motives for the Giant in the David and Goliath story and in many ways prefigures the devices of the tone poets to come.

Up to this time Germany had taken her musical pabulum from Italy and France, but of all the cities, Hamburg (always a free city) was

the first to break away and develop its own musicians. Among these was Johann Mattheson (1681-1764), organist, singer, composer, writer, and conductor. He inaugurated the first musical "who's who," with his book, *A German Roll of Honor*, in which he gathered information about German composers. He asked those living to write sketches about themselves, just as we do today for compendiums of biography.

He claims to have been of assistance to Handel when he visited Hamburg in 1703. But due to his vanity they had a quarrel, which ended in a duel! (Chap. 16).

Mattheson composed opera, oratorio, violin and clavier pieces, but he is best known as a recorder of the state of music in his own era.

ORGANS.—Until the 14th century, the organ, one of the most important of all the instruments, had been used only as a guide for singers of plainsong. Through much experimenting from the time of the ancients, its increasing richness, power, sonority and flexibility infused composers with the desire to write for it. Before this time it had had no dynamic elasticity, but in the 14th century, and particularly the 15th, the organ proclaimed itself a solo instrument.

By the 16th century organ playing had made rapid progress, and many cathedrals in the Netherlands, France, Spain, England and Italy, are known by the great organists associated with them. Furthermore it was Germany's composers and players of the organ (and clavier) that gave her impetus and set her on the way to becoming the leading musical force in the 18th and 19th centuries.

ITALIAN ORGANISTS.—Giovanni Gabrieli (1557-1612), nephew and pupil of Andrea (Chap. 7), was, like his uncle, organist of St. Mark's. His fame was widespread and he became the teacher of Heinrich Schütz, Alois Grani, and Michael Prætorius. Gabrieli was an expert and daring contrapuntalist and his organ works led the way to a new style "by transmitting the principles of polychoral writing to the orchestra" (P. H. Lang).

Girolamo Frescobaldi (Ferrara, 1583-1643) advanced the organ and its technique, even as Corelli, the violin, and Scarlatti, the piano, by way of the *clavicembalo*. At first his works were built on vocal lines, but he soon began to develop a daring in composition and technique based on his belief in the organ's potentialities. His fugues were the first to be treated in modern fashion; excelling in form, fancy, tonal color and power, they became a foundation upon which Bach built. Among his compositions are canzonas, toccatas, *ricercari*, and pieces in dance form. Although interested in the camerata, he freed himself from its influence, and went his own unoperatic way. Holding im-

portant posts as organist in Antwerp, Florence, Rome (at St. Peter's, twice) he became known throughout Europe. Realizing his importance, Froberger, in 1637, became his pupil, and was the first to give South Germany her claim to musical ascendancy. With Frescobaldi, Italy ceased to be the world's center of organ music, although responsible for the German school.

GERMAN ORGANISTS.—Germany now comes into the arena as the most important protagonist of music. From 1650 to 1675 Germany had been in a repressed artistic condition due to devastating wars. No new impulses were manifested. Italy was supreme. France followed closely on Italy's heels. The Netherlands had been the source of polyphonic composition and had indeed taught the world. England too, off in her own little corner, had her brilliant group of madrigalists and gave beautifully to the benefit of music. Germany's contribution had been, through Luther in the fruits of the Protestant Reformation, the new church service and the *chorale* in which were the germs of her supremacy in the 18th and 19th centuries. The religious inspiration and sincerity of the chorales gave a basis for the German organists and the supreme accomplishment of Johann Sebastian Bach.

As Germany was emerging from crushing warfare, one of her greatest men was Johann Jacob Froberger (1616-1667) of Saxony, who became court organist in Vienna. In 1662 he left for England, but robbed on his way, accepted a post as organ blower, to ease his destitute condition. A story is told that he enraged Christopher Gibbons, the organist of Westminster Abbey, by forgetting to blow the organ.

He published many works for clavier and organ, which are still played. They are rugged in style and his suites for the clavier are among the most important of his era and "prefigure," says Leo Smith (*Music of the Seventeenth and Eighteenth Centuries*), "the highly organized texture of Bach." In his output are canzonas, fantasias, and toccatas. As the link between the Italian and German organ schools he is important historically.

On the other hand, a pupil of Giovanni Gabrieli, Heinrich Schütz (1585-1672), was famous for his oratorio works and the stimulus he gave the chorale and cantata in Germany (Chap. 7).

He has been called the father of German music. "What plainsong was to Palestrina and his school, the chorale was to Schütz and his followers" (Stanford-Forsyth).

Jan Adam Reinken (1623-1722), an Alsation organist, pupil of Heinrich Scheidemann, became a potent influence in German music. So illustrious was he that Bach walked twice from Lüneberg to Hamburg to hear him play. He lived until he was ninety-nine years old—

one of the few contemporaries who appreciated Bach, for when he heard Bach's improvisation on the chorale *By the Waters of Babylon* he remarked, "I thought that this art was dead, but I see that it lives in you." Reinken, few of whose works remain, is looked upon as the best representative of the North German School of the 17th century organists.

A man of Swedish parentage, Dietrich Buxtehude (1637-1707), celebrated organist at Lübeck, attracted much attention. Bach, who must have been a great walker, walked fifty miles to hear him play in a series of concerts instituted by him, which continued into the 19th century (p. 163). These concerts he called *Abendmusik* (*Evening Music*). Buxtehude established *absolute music*, or music without a poetic text, dance, chorale, or plainsong basis. In this Bach became his greatest follower. Buxtehude's genius lay in his free organ compositions—instrumental *absolute* music.

The *organ prelude* born in this period was first an improvisation on the chorale, which it introduced. Soon it became overembroidered and too long and developed into the organ *fantasia* and *sonata*.

Johann Pachelbel (1653-1706) of Nuremberg was a pupil of the celebrated Kaspar Kerll, one of the foremost teachers of composition in Germany. Pachelbel held organ posts at Eisenach, Stuttgart, Gotha, Nuremberg and was court organist at Erfurt. His elaborations of chorales gave him pre-eminence among his contemporaries and predecessors. His right to a high place in musical history was well won because he was the teacher of Bach's brother and so a spiritual ancestor of Bach.

In this roll of honor must be mentioned for his influence on German organists, Jan Sweelinck, a Hollander (Chap. 7), and the "three S's." Heinrich Schütz was the most important. Johann Heinrich Schein was a cantor of St. Thomas' School before Kuhnau and Bach, and wrote distinguished chorales. The third of this group was Samuel Scheidt, called the German Frescobaldi.

In closing this section it must be remembered that the simplicity, sincerity and predominance of German music for nearly three centuries is in large part due to her language and to her subjective poetic expression.

SUGGESTIONS FOR FURTHER READING

How Music Grew. Bauer and Peyser. Putnam.
Oxford History of Music: The Age of Bach and Handel. Vol. IV. Oxford.
History of Music. Cecil Gray. Knopf.
J. S. Bach. J. N. Forkel. Harcourt, Brace & Howe.

J. S. Bach. Albert Schweitzer. Trans. Ernest Newman. Breitkopf & Härtel.
Bach's Cantatas. W. G. Whittaker. Oxford.
Some Musicians of Former Days. Romain Rolland. Holt.
Study of the History of Music. Edward Dickinson. Scribner.
The Growth of Music. H. C. Colles. Oxford.
The History of Music. Waldo Selden Pratt. Schirmer.
Music of the Seventeenth and Eighteenth Centuries. Leo Smith. Dent.
Grove's *Dictionary.* 1927. Macmillan.
Music in Western Civilization. Paul Henry Lang. Norton.

PART V

THE CLASSIC PERIOD
HARMONIC AGE

15. BACH—THE BRIDGE BETWEEN POLYPHONIC AND HARMONIOUS ERAS

Seventeenth Century Summarized — Johann Sebastian Bach — His Life — Ancestry — Education — First Appointments — Two Marriages — Weimar and Organ Works — Cöthen and Chamber Music — Cantorate at Leipzig — Cantatas — Receives Title of Court Composer — Visits Frederick the Great — His Last Works — Death — Grave Loss — Skeleton Identified — Bach's Music — Music and Religion Synonymous — Foreign Influences — Few Works Published — Organ Works — Chamber and Clavier Works — Innovations — Equal Temperament — The Cantata Period — Student Orchestra — Secular Cantatas — Oratorios — Passions — B Minor Mass — Musical Offering — Art of Fugue — *Belated Recognition — Bach* Gesellschaft.

SEVENTEENTH CENTURY SUMMARIZED.—1685, the birth of Bach and Handel, may well be accepted as ushering in the era of modern music. Domenico Scarlatti (1683 or 5) and Rameau (1683) mark the age in Italy and France.

The 17th century, a period of transition rather than of achievement, had seen:

1) The breaking down of the church modes in favor of the diatonic (major and minor) scales, and a freer use of the chromatic scale.

2) The recognition of the harmonic system in addition to the contrapuntal.

3) The rise of opera with its new vocal recitative, aria, and instrumental accompaniment.

4) The improved manufacture of instruments.

5) The development of instrumental music, and the invention of new forms.

6) The foundation of instrumental groups for furthering chamber and orchestral music.

7) The entrance of Germany as a musical power, gradually wresting first place from Italy which had held it for three centuries.

8) The rise of the virtuosi,—violinists, operatic stars, organists, clavecinists, etc.

JOHANN SEBASTIAN BACH—HIS LIFE.—Into this world of tentative revolutions, Johann Sebastian Bach was born. The early experiments and suggested possibilities were welded, through his genius, his profound knowledge of music, his indefatigable study and the power of his personality, into great and noble works, masterpieces which achieve with every generation, greater recognition and expressiveness.

Johann Sebastian belonged to the fifth of seven generations of Bachs. Out of sixty known members of the family, dating from 1509, all but seven were organists, cantors or town musicians. The only one who bore the name of Sebastian was born March 21st, 1685, in Eisenach, in the shadow of the Wartburg Castle where Martin Luther had been held prisoner. The Bach family, of wholesome Thuringian peasant stock, had the happy custom of holding annual reunions at which they sang the famous *Quodlibets* (p. 73).

Sebastian was the sixth child of Johann Ambrosius who gave him lessons on the violin and viola. After the death of his parents, at the age of ten, he went to live at Ohrdruf with his brother, Johann Christoph, who taught him the clavier and introduced him to the organ works of Froberger, Pachelbel, and Buxtehude. Bach's copying by moonlight of the forbidden volume of music owned by his brother is generously explained by Charles Sanford Terry in his *Bach: A Biography* (p. 25).

AT LÜNEBERG, ARNSTADT, AND MÜHLHAUSEN.—At fifteen he joined the church choir at Lüneberg where he came to know a large library of vocal music, which he studied with the avid curiosity he showed all his life. He learned to play the organ here and heard the organist Bohm. He went on foot to Hamburg to hear Reinken, and also to Celle, where the court band, made up chiefly of French musicians, played the French music which afterwards influenced his own. He was violinist for a few months in the ducal band at Saxe-Weimar and then became organist in Arnstadt (1704).

A year later, he went on a leave of absence to Lübeck where Buxtehude was organist. That Bach had lessons from him is now generally accepted, although it has been a disputed point. At any rate, the young

organist remained away from his post for four months instead of four weeks. On his return he was called to task not only for the vacation, and for not rehearsing the choir, but for *viele wunderliche Variationen* (many strange variations) with which he accompanied the chorales. Apparently Arnstadt did not appreciate what he had learned at Lübeck! After unpleasant friction, Bach finally accepted a post as organist at Mühlhausen (1707).

The same year he married his cousin, Maria Barbara Bach, who bore him seven children, four of whom survived her death (1720). Of these Wilhelm Friedemann (1710-1784) and Karl Philipp Emanuel (1714-1788) became famous musicians (Chap. 16).

As Bach saw no chance to improve musical conditions in the Mühlhausen church, which was torn between pietists and orthodox Lutherans, he resigned after a year. The rest of his career and the works he produced were influenced by his appointments: at Weimar as court organist, chamber musician, and afterward concertmaster to the Grand Duke, Wilhelm Ernst (1708-1717); at Cöthen as *Kapellmeister* (leader of the band or orchestra) to Prince Leopold of Anhalt-Cöthen (1717-1723); at Leipzig as cantor at St. Thomas' Church (1723-1750).

ORGANIST AT WEIMAR.—Dr. Terry says: "...even had his career stopped at 1717, the work of his Weimar years placed him among the immortals. They announced him to his contemporaries as the foremost organist of his period; they inspired his greatest compositions for the instrument on which he excelled; they contributed some of the finest examples of the Cantata form he developed to its zenith at Leipzig, and no small amount of chamber music. Weimar received from him a reputation for culture which Goethe, Schiller, and Liszt prolonged but did not originate" (*J. S. Bach: A Biography*, p. 85).

Bach's years at Weimar were happy, apparently, until the post of *Kapellmeister* was vacated. Disappointed that it was not offered to him, he demanded his release so peremptorily that he was placed under arrest for a month.

KAPELLMEISTER AT CÖTHEN.—The six years which Bach passed at Cöthen were pleasant. Here he had opportunity to write most of his chamber music. Prince Leopold played in the orchestra which Bach directed and Bach went with the Prince on his travels. During one of these trips, Maria Barbara died.

After a year and a half Bach married Anna Magdalena Wülken (or Wilcken), a singer at one of the small neighboring courts, who was artistically sympathetic and a congenial companion. Bach trained her as the *Klavierbüchlein von Anna Magdalena Bach*, two books of

easy pieces for the clavier, testify. They had thirteen children most of whom died in infancy, and only six outlived the father. These were Gottfried Heinrich, a half-wit, Johann Christoph, Johann Christian, and three daughters.

In the meantime his favorite master, Prince Leopold, had married and it was less congenial at court; Bach's sons were growing up and needed more advanced schools than Cöthen afforded. So he looked about for a new berth.

CANTOR AT LEIPZIG.—Bach was made Cantor of St. Thomas' School at Leipzig to fill the position left vacant by the death of Johann Kuhnau (Chap. 14). He was chosen because neither Telemann nor Graupner, who were offered the post, were free to accept it. He was known as an organist but not as a composer, although he had already written some of his greatest organ works and chamber music and some cantatas. The ancient school founded in 1212 supplied the churches in Leipzig with choirs and in return the choristers were educated. The Cantor was obliged to teach singing and instrumental music, Latin, and Luther's Catechism. He conducted a cantata at St. Thomas' or St. Nicholas' Church every Sunday, and rehearsed the singers for four churches. He added to his income by officiating with the choir boys at funerals and weddings.

Much of the work must have irked the artist-soul of him, although he had his compensation in the satisfaction of writing music that was put into use before the ink was dry on the copy. "As the years passed he allowed his pedagogic duties to sit more and more loosely on his shoulders, delegated his task as choirmaster to subordinate though capable hands, and devoted his time and genius to perfecting the musical forms German art had been patiently developing since the Reformation—the Oratorio, Passion, and Cantata" (Terry, p. 177).

The services required fifty-nine cantatas a year, and Bach wrote five complete sets, although all of them have not been preserved.

In 1729 Bach was appointed conductor of the *Collegium Musicum*. This society had been formed from the various student bodies in Leipzig by Georg Philippp Telemann while he was organist at one of the four churches, the choirs of which were supplied by the students of St. Thomas'. Bach's connection with the Telemann Society gave him better material than he had among his own pupils. He was in conflict with the Council which dictated the policy of running the school; as he was neither an organizer nor a disciplinarian, he was subject to severe criticism. With these inadequate chorus and instrumental groups, Bach performed his St. Matthew's Passion. "Nothing is more striking," says Terry (p. 197), "than the contrast between Bach's pugnacity over the

prerogatives of his office, and the buoyancy which floated his creative genius upon a sea of difficulties that must have submerged it, had not the call been irresistible and the inward voice compelling."

In several of the Bach biographies is a letter from him to Georg Erdmann, which gives a vital picture of the man, and authentic details of his life. (Albert Schweitzer's *J. S. Bach*, pp. 136-137.)

Bach dedicated the *Kyrie* and *Gloria* of his masterpiece, the B minor Mass, to the Electoral Prince of Dresden, when he became King of Poland, with a request to be given the title of court composer. This was granted three years later (1736). He had held the honorary title of *Kapellmeister* of the Court at Weissenfels since 1729. He thought the honor of being court composer might carry weight with the school rector and town council by whom he was regarded merely as a not too proficient cantor.

In 1740, Karl Philipp Emanuel was appointed clavier accompanist to Frederick the Great.

Bach's services were in demand for testing new organs and playing, so he traveled considerably. His last journey was to Potsdam in 1747, on which occasion Frederick the Great announced his arrival with "Gentlemen, old Bach has come!" A delightful account is given in Forkel's *Biography* as related to him by Wilhelm Friedemann, who accompanied his father. Bach tried the King's Silbermann "forte-pianos." The King, at Bach's request, gave him a fugue subject upon which to extemporize, and then Bach was invited to play all the organs in town. As a result of this visit Bach used Frederick's fugue subject as the theme in his *Musikalisches Opfer* (*Musical Offering*) which he sent as a gift to the King (1747).

His eyes, always overworked, were failing rapidly and he submitted to an operation in January, 1750, which left him blind. He was finishing his monumental composition, *Die Kunst der Fuge* (*The Art of Fugue*), and was revising his eighteen Choral Preludes for Organ. To his son-in-law Johann Christoph Altnikol, he dictated the last of these, "Before Thy Throne, My God, I Stand." It was his last musical word. For a short time his sight returned and he saw the faces of his wife and children. Then he was stricken with apoplexy and ten days later (July 28, 1750) he passed.

He was buried in the *Johanniskirche* yard with no memorial to mark the spot. In 1894, the old church was demolished and Bach's skeleton was identified, and was placed beneath the altar of the reconstructed church.

Ten years after his death, Anna Magdalena, neglected by her step-

sons and the community her husband had served, died in an almshouse and was buried in a pauper's grave.

When the Johann Sebastian Bach Memorial, erected through the assiduity of Mendelssohn (1843), was unveiled at Leipzig one grandson, the only living male member of Bach's family, was present.

BACH'S MUSIC.—"Musicians disagree in most matters concerning music, but regarding the supreme greatness of Bach they are unanimous. Pedants and idealists, antiquarians and realists, futurists and quite ordinary musicians find common ground there. The enjoyment of the music, and a certain limited understanding of it, have extended beyond the sphere of cultured musicians to the widest circle of the amateur world." (*Bach, The Master*, by Rutland Boughton.)

To Bach, music and religion were synonymous, and in his own words: "Music should have no other end and aim than the glory of God and the recreation of the soul." He composed as his environment dictated but made no effort to win recognition for his masterpieces. He drew from the musical literature of the Netherlands, Italy, France, England and Germany for style, form, technique and ideas but infused them with his genius. He gathered up all the experiments of the 17th century and put the stamp of his personality on them for all time. Sacred and secular Cantatas, Passions, Masses, Preludes, Fugues, Toccatas, Chorales, Chorale Preludes, Fantasias, Suites, Partitas, Inventions, Passacaglias, Chaconnes and Concertos, all had existed, yet these titles bring to mind Bach, not his predecessors. They were the apprentices; he, the Master.

His greatest works were left unpublished and he was over forty before the six Partitas, which constituted Part I of his *Clavierübung* (*Clavier Studies*) were engraved. Parts II, III, and IV containing the Italian Concerto, the B minor Partita, the organ preludes on the catechism hymns, four clavichord duets, the Goldberg Variations, some hymn tunes in the Schemelli collection, six organ chorales, and the *Musikalisches Opfer* complete the list of publications during his lifetime.

ORGAN WORKS.—Bach's first compositions were for the organ as his first appointments were as organist. At Weimar he wrote the C minor *Passacaglia* and *Fugue;* the organ Preludes and Fugues and Toccatas, and the *Orgelbüchlein* ("*Little Organ Book*") of forty-five choral preludes. He was promoted to concertmaster with the obligation to compose a new work every month for the court chapel. He wrote cantatas to texts by Salomo Franck and Erdmann Neumeister. Throughout his life he wrote over one hundred and fifty pieces for organ based on the German chorales. His last work was the revision of the eighteen Chorale Preludes.

CHAMBER AND CLAVIER MUSIC.—The Cöthen period when Bach was *Kapellmeister* is responsible for the six Concertos dedicated to Duke Christian Ludwig of Brandenburg; the four Orchestral Suites or Overtures; violin concertos; sonatas (suites) for violin, violoncello, flute, viola da gamba (usually written in groups of six). During this time he wrote also for the clavier. His works included the *Chromatic Fantasy and Fugue,* six English and six French Suites, and teaching material for his children—Preludes for Beginners, two- and three-part Inventions, and in 1723 the first part of *Das Wohltemperirtes Clavier* (*The Well-tempered Clavichord*). For the children of his second marriage, he wrote, in 1744, the second part of *The Well-tempered Clavichord.*

BACH'S INNOVATIONS.—Although we have implied that Bach invented no new forms, he was, nevertheless, an innovator. The old keyboard instruments could not be played in all keys, as the fifths and thirds were tuned absolutely, that is, according to the mathematical divisions of the string. In their own key the intervals were perfect, but were out of tune in relation to the other keys. It was expedient to find a relative tuning so as to "temper" them sufficiently to be practicable. When the clavichord was strung with one string to each note (p. 133), the problem became more acute. The tuning of the organ also needed modification. In 1691, a treatise on Musical Temperament by Andreas Werkmeister was published. His solution was to divide the octave into twelve equal half steps. Bach was the first composer to demonstrate its feasibility in his *Well-tempered Clavichord,* Preludes and Fugues in the twenty-four major and minor keys.

Bach was the inventor of a lute-clavier and of a *viola pomposa,* a five-stringed instrument, held like a violin, the range of which was between the viola and the cello.

He was responsible for a reform of fingering without which piano playing could never have reached a virtuoso stage. Karl Philipp Emanuel related that his father living "in an epoch in which there came about gradually a most remarkable change in musical taste, he found it necessary to think out for himself a much more thorough use of the fingers, and especially of the thumb." Couperin at the same time was working out his new method of fingering (p. 134).

THE CANTATA PERIOD.—As Weimar was the frame for his organ works and Cöthen for the instrumental compositions, so Leipzig with his cantorate at St. Thomas' was the *raison d'être* of the vast output of cantatas and choral masterpieces. Of the 5 sets of cantatas, numbering 295, all but 30 must have been written at Leipzig from 1723 to

1744. About 200 have been preserved (Dr. Terry says 202; Dr. Whittaker, 199), to which may be added 3 incomplete and 4 doubtful works. They were the "Principal Music" of the Lutheran service, and indeed were the nearest approach to regular musical performances the people had. Bach used the texts of the clergyman, Erdmann Neumeister, of Salomo Franck, who was a colleague at Cöthen, Christian Friedrich Henrici, better known as Picander, and Marianne von Ziegler of Leipzig.

"There is a complete absence of stereotyped order of movements," says Dr. Whittaker, "which consist of choruses, chorales, plain or elaborated, arias, duets, trios, recitatives, and instrumental numbers.... About one-third of the existing cantatas are for solo voices, the number of participants ranging from one to four, and the chorus being either entirely absent, or confined merely to simple concluding or intermediate chorales."

The orchestra at Bach's disposal numbered from seventeen to twenty students. His instruments included strings, flutes, oboes (also *oboe d'amore*, alto oboe, and *oboe da caccia*, tenor oboe), bassoons (also *taille de basson*, a tenor bassoon called *tenoroon*), trumpets (*tromba*) and *corno da caccia*, hunting horn, and *clarino*. *Cornetti* and three trombones are often used to double the vocal parts. The *basso continuo* (p. 112) was played by the organ or harpsichord, cellos, and double basses. Bach used solo instruments sometimes to support the voice, and sometimes as obligatos. His scores often call for intruments that are obsolete.

Grove's *Dictionary* lists twenty-seven secular cantatas which Bach composed for academic and civic ceremonials and various celebrations. Some of these bear the Italian title *Dramma per musica*, and he frequently made over cantatas to fit different occasions.

Phœbus and Pan has aroused special interest, as it was evidently an answer which Bach made to his critics, Mattheson and Scheibe. It is in this respect in the same category as Wagner's *Die Meistersinger* and Strauss's *Ein Heldenleben*, with the difference that Bach defends the old against the inroads of the new.

Occasionally, Bach shows his sense of humor, as when he made a setting of Picander's poem, *Schweigt stille, plaudert nicht* (*Be still and complain not*) known as the *Coffee Cantata* in which the new passion for coffee is amusingly satirized. Many of the cantatas, sacred and secular, were performed by the Telemann Society (*Collegium Musicum*) when Bach was its leader. He also wrote some chamber music for its performances, including the concertos for clavier, violin, and for two and more claviers.

The *Christmas Oratorio*, one of three works which Bach called "oratorios," is rather a collection of six cantatas. It was written in 1734 and tells the story of the Nativity as found in the Gospels of Matthew and Luke. Several of the secular cantatas were incorporated into this score. The other two oratorios, now included in the cantatas, celebrate Easter and the Ascension.

Two of Bach's most famous choral works, *The Passion of our Lord*, according to St. Matthew and St. John, were composed in a form which dates back to 1678, when an attempt was made in Hamburg to found a religious opera house. The first "theatrical passion" (1704) by Keiser was a failure and the form found a place in church performances. Barthold Heinrich Brockes wrote a Passion poem which became the classical text and was set to music by Keiser, Handel, Telemann, Mattheson and Bach. Bach, however, rewrote much of the libretto. The first version of his *St. John Passion*, composed probably in the last year at Cöthen, was given at the Easter service (1723) in Leipzig, and was later revised.

The *St. Matthew Passion*, for which Picander wrote the text, is one of the noblest and most inspired masterpieces of choral music. With his limited artistic resources—the students of St. Thomas', a few town musicians, University students and members of the *Collegium Musicum*—he performed it at St. Thomas' Church on Good Friday, 1729.

In the *Magnificat*, which was performed for the first Christmas Bach spent in Leipzig, Rutland Boughton finds the influence of the chorale in the Latin setting. Bach's original idea of this work in which Mr. Boughton finds "rapturous music," he says was almost dramatic in form.

The transcendent *B minor Mass* is one of five to bear the title *mass*. The other four were written in accordance with the Lutheran service in which *Kyries* and *Glorias* were used. The *B minor* in its original form and as dedicated to the Elector of Saxony consisted of the *Kyrie* and *Gloria* which Bach might have used in his own Lutheran service. The *Credo*, *Sanctus*, and *Osanna* were probably written between 1734 and 1738. Schweitzer says: "The salient quality of the *B minor Mass* is its wonderful sublimity. The first chord of the *Kyrie* takes us into the world of great and profound emotions; we do not leave it until the final cadence of the *Dona nobis pacem* ... the *B minor Mass* is at once Catholic and Protestant, and in addition as enigmatic and unfathomable as the religious consciousness of its creator."

Its first complete performance was in 1834 and 1835 by the Berlin *Singakademie* when the entire mass was given in two sections a year

apart. Today there are annual performances by the Oratorio Society of New York, which were conducted by Albert Stoessel until his death in 1943 with Alfred Greenfield as the present director; and in Bethlehem, Pa., at the Bach Festivals conducted by Dr. Frederick Wolle (1863-1933), and now by Ifor Jones.

After Bach had added sufficiently to church literature for his use with his choir, he apparently turned to the educational side of the art and prepared some of the works which he felt should be published. The last years were devoted to instrumental music, to organ and clavier compositions, and to the *Musikalisches Opfer* (*Musical Offering*) and to his monumental study of the fugue, *The Art of Fugue*. The former is an example of his mastery of improvisation as set down for Frederick the Great after the visit to Potsdam.

Schweitzer claims that the *Art of Fugue* was not left unfinished by Bach, but he died before the engraving was completed, and it has for this reason come down in a seemingly incomplete form. Bach recorded in this work every type of fugue known to him. It is a colossal feat, a spiritual monument to his genius and knowledge. It bears out C. S. Terry's statement in Grove's *Dictionary* that "His distinctive achievement was to present in its final shape the fabric of polyphony."

Johann Sebastian Bach ended an epoch and in his day he was neither understood, nor was the enormity of his accomplishment appreciated. Even his own sons regarded his works as old-fashioned and belonging to the past. His compositions were neglected and his name was threatened with being engulfed in oblivion. To Johann Nikolaus Forkel (1749-1818), one of his first biographers, and Rochlitz, who first measured the greatness of his works, we owe a debt of gratitude. C. F. Zelter conducted the motets at the Berlin *Singakademie*, and Felix Mendelssohn studied Bach's scores with his friends, and in 1829 celebrated the centenary of the first performance of the *St. Matthew Passion* by presenting it in Berlin. Robert Schumann became a Bach disciple and in his music journal (Chap. 24) urged the projected publication of his works to mark the centenary of his birth. The Bach *Gesellschaft* (Society) was established (1850). Its object was to issue annually a volume of Bach publications to subscribers. The first volume was issued in 1851 and the forty-sixth in 1900.

Through the indefatigable efforts of a few, the greatest musical genius the world has known has been immortalized.

SUGGESTIONS FOR FURTHER READING

Grove's *Dictionary*. Macmillan. 1927.
J. S. Bach. Albert Schweitzer. Two Volumes. Trans. by Ernest Newman. Breitkopf & Härtel.
J. S. Bach: A Biography. Charles Sanford Terry. Oxford. 1928.
Bach: The Historical Approach. C. S. Terry. Oxford. 1930.
Johann Sebastian Bach: The Story of a Great Personality. C. H. H. Parry. Putnam.
J. S. Bach. J. N. Forkel. Trans. by C. S. Terry. Harcourt, Brace & Howe.
Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach. W G. Whittaker. Oxford. 1924.
Bach, The Master. Rutland Boughton. Harper. 1930.
Life of Bach. J. A. P. Spitta. Three Volumes. Trans. by Clara Bell and J. A. Fuller-Maitland. Novello, London.

16. EIGHTEENTH-CENTURY FORMS
ORATORIO—SONATA—SYMPHONY

Handel and Bach Compared — Handel Determined to Be a Musician — Violinist in Hamburg Opera — Excites Mattheson's Ire — Begins Writing Opera — Italian Sojourn His Happiest Years — First Trip to England 1710 — *Writes* Rinaldo — *Handel Made Director of New Royal Academy of Music — Handel and His Own Opera House — Bankrupt and Ill — Statue Erected to Handel — Is Buried in Westminster — Number of Works Colossal — Influences — Master of Musical Form — Musical Opportunist — Forty-two Operas and Their Distinguishing Features — Harpsichord Music — Oratorio Reaches Sublime Heights in* The Messiah *— Bach's Sons — Wilhelm Friedemann, The "Halle Bach" — Karl Philipp Emanuel, The "Berlin Bach" — In Frederick the Great's Service — The Sonata — First Song Writer — Treatise Advances Pianoforte Playing — Johann Christoph Friedrich — Johann Christian, The "English Bach" — Studies in Italy — Writes Opera — Master of Music to English Queen — Bach-Abel Concerts — Meets Mozart — Patronage — Mannheim Symphonists.*

HANDEL AND BACH COMPARED.—George Frederick Handel (1685-1759) and Johann Sebastian Bach have as many similarities as differences. Basically, they had the same spiritual and musical heritage; they came into the world one month apart, in towns an hour from each other. For Halle, the birthplace of Handel, was close to Eisenach. Furthermore, they were both of Thuringian ancestry, with the same Protestant background and homely philosophy, and were fed by the sentiment of all worthy German families. Handel outlived Bach by nine years, but both died of apoplexy after becoming blind. They never met.

Both were organists and masters of polyphony; Bach stayed in his own country, Handel went to Italy and to England, where he became a British subject. Bach married and was thoroughly a homebody, Handel remained a bachelor. Bach's passion was to satisfy his soul's need for expression, Handel's to please his public. Bach was humble, Handel

essentially arrogant. Bach was not radically a contender for his rights, while even royalty quaked before Handel's towering egotism. To Bach, applause meant little, to Handel it was life itself. Where Handel was dramatic and heroic, Bach was religious. Handel might be called popular, whereas Bach's inspiration was profound. Bach's success was personal, Handel's was worldly. Rockstro, an English critic, calls Bach the "Albrecht Dürer of German music," and then adds, "If the one is a Dürer, the other [Handel] is a Rubens."

Handel was born of a second marriage. His father, a barber-surgeon, was inimical to his becoming anything but a man of business and chose the law for young George Frederick. However, the boy from his seventh year seemed determined to study music, and a story is corroborated, that when his father started for Weissenfels to visit his brother in the service of the Duke, he followed the carriage until his father was forced to take him along. At the Castle, the Duke realized the child's genius and Handel, senior, relented, and selected Zachau as his teacher (1693). He studied law and at seventeen entered the University, where he matriculated in the arts which served him well thereafter.

In 1702 he became assistant organist at the *Domkirche* in Halle, where he met Telemann. In 1703 he joined the orchestra as violinist at Hamburg, in Keiser's Opera House, where later he became harpsichordist and conductor. Here he met Mattheson, famous as an opera singer and composer (Chap. 14). Avoiding the clamors of a gay city, Handel applied himself to composition, which he knew would be a rich field. It was here that Handel and Mattheson had the famous quarrel ending in a duel. "Handel was to lead Mattheson's opera, *Cleopatra*, in order to relieve Mattheson, who sang the part of Antonio. After Antonio was 'killed,' Mattheson being free, entered the orchestra pit to take Handel's place. Handel was infuriated. They met later and fought a duel, in which Handel was saved by a large metal button which snapped Mattheson's rapier." (*How Music Grew*).

Mattheson's jealousy availed little, Handel's genius triumphed. *Almira* (1705) and three other operas were produced in this period and were imbued with charming melody. Besides the operas, he wrote the *Passion of St. John* (1704). Not bad for a lad!

HANDEL IN ITALY.—From Hamburg (1706) he visited Italy, where he spent the happiest years of his life. There he came under the influence of Cavalli, Cavalieri and Carissimi, oratorio and opera writers (Chap. 11), and met the Scarlattis, Lotti, Marcello, Pasquini and Corelli (Chap. 13). The Italian style saturated his work.

Next he became *Kapellmeister* to George, Elector of Hanover. But

before accepting the post he obtained permission to go to England, fifteen years after the death of Purcell.

Therefore in 1710 Handel made the first trip to England, where opera was in a woeful state. Addison, in *The Spectator*, lampooned the state of things in these words, "one would have thought it difficult to have carried on dialogues... without interpreters between the persons, who conversed together... at length the audience grew tired of understanding half of the opera... and the whole opera is performed in an unknown tongue." But it was stimulating to a man like Handel, whose later and celebrated oratorios were built to forestall the righteous criticism of the period. At that time, for example, in English opera the number of singers was prescribed, with the precise type of music they must sing; English was used in the recitatives and Italian for the florid arias. In the oratorio there was consistent uniformity.

After traveling back and forth, Handel finally settled in London. *Rinaldo* (opera) was written in fourteen days, was given at the Haymarket Theater and brought him great *réclame*. In this occurs the engaging and typical Handelian aria, *Lascia ch'io piango* (*Let Me Weep*), taken from a former work of his.

Later he became the guest of the Duke of Chandos at Cannons. With a splendid organ, good singers and an orchestra, he composed twelve anthems for chorus and solos in the style of Purcell, in which are the seeds of English oratorio, perfected by Handel.

The former Elector of Hanover (Handel's early patron), later George I of England, was furious because Handel had left Hanover, but in 1719 he relented and made Handel director of the new Royal Academy of Music. Handel's need of singers gave him ample excuses to travel all over Europe. But he kept on composing operas and various other works at an almost maniacal speed.

Yet—withal, things were far from happy. Jealousies arose between Handel and his associate, Battista Buononcini, and the quarrels spread beyond the Academy throughout London.

After many battles Buononcini left England, but Handel's latest opera failed to make a hit (1729) and the Academy was closed. Immediately, however, another company was started and Handel was czar! From Dresden he brought Senesino, a tenor. But there were incessant fights between himself and his artists and among the artists themselves, particularly between Faustina (wife of Hasse, opera writer and impresario), and Cuzzini, another prima donna. The warfare was the talk of the town and the meat of the wits.

Porpora and Hasse, in another theater under noble patronage, were now in the ascendant and Handel was bankrupt!

Although impoverished and ill, Handel went on writing. Two more operas were unsuccessful, but in 1738 a concert, backed by warm friends, bolstered his finances, and not long after, Handel had the satisfaction of seeing a statue erected in his honor in Vauxhall.

After his health broke and fatigue oppressed him, he decided that "sacred music was best for a man in failing years." It was in this resolve that the flowering of his genius was manifested in the oratorio, the marriage of the musical art of the past to Handelian form and sublimity. So in the period 1739-1752 he wrote nineteen oratorios, "artistic summits of the 18th century" (R. Rolland), from which his name is forever inseparable.

Afflicted by failing eyesight, resting with his friends in the country, he wrote unceasingly, until 1759 he died and was buried in Westminster Abbey, the final resting place of England's great.

HANDEL'S WORK.—Handel wrote, in the forms current in his day, approximately forty-two operas, two Passions, ninety-four cantatas, ten pasticcios, thirteen oratorios (including the secular oratorios or epic cantatas), twelve sonatas for violin or flute, thirteen sonatas for two violins, oboes or flutes, and bass, twelve *Concerti Grossi*, twenty organ concertos, twelve concertos for strings, besides serenatas, suites, fantasias, and fugues for organ and for harpsichord amounting to three volumes.

Deeply affected by the Italians, profiting by English criticism and freedom, influenced by his German ancestry and experiences, with an enchanting sense of melody and intrinsic epic power, much that he wrote has been swamped in his glory as an oratorio writer. Yet Handel with other 18th century composers is now coming into his own, and we hear his *Concerti Grossi* and other instrumental works more and more frequently.

He was a master of polyphony, but to it he brought rich chords, chromatic progressions, and warm, unstilted modulation. He inherited the harmonic style from Monteverdi, and from England he profited by the lute players and the harpsichord school. He was a musical opportunist—assimilating here and there, using his own material over and over and taking the themes of others. He said that he improved them. Posterity says that he gave them immortality!

HIS OPERAS.—Although only a few of his operas remain, these were undoubtedly the preparation through which he learned to build his magniloquent, motivated choruses, and the clear, brilliant orchestral parts of the oratorio. Among the operas that have been revived are *Julius Caesar*, *Xerxes* (in which occurs the famous Largo, the aria *Ombra mai fu: Never was there a Shadow*), *Rinaldo*, and *Rodelinda*.

His operas can be divided into three classes: historic, mythological, and romantic. They followed the custom of the time, with the recitative telling the story, and irrelevant arias sometimes introduced. Yet his work had consistency of music and action, his characterization showed independence from stereotyped conventions, and his choruses were written with consummate technical skill. He received recognition during his lifetime, but the true extent of his genius is realized more fully today. Among his librettists were Rossi, Nicola Haym, Paoli Roli, and Metastasio, who, alone of them all, had poetic feeling.

His harpsichord music showed his knowledge of the instrument in spite of his swift preparation and his facility at improvisation. In his orchestra he usually prefers quantity to quality, save in his last works. He made experiments in the use of instruments, having introduced the horn into the opera orchestra, enlarged the expressive scope of the viola and violoncello, exploited the characteristics of the bassoon and of the drum, and employed, early in its history, the double bassoon.

ORATORIO.—Of the oratorios, the *Messiah* is the best known. In both *Saul* (in which is the *Dead March*) and the *Messiah*, he pushed the choral drama, interspersed with solos, to such a height of grandeur and beauty that it has become one of the most eloquent forms of music.

The *Messiah* was acclaimed enthusiastically at its premiere in Dublin (1742). In London the next year, the King was so impressed during the *Hallelujah Chorus* that he stood up, the whole audience following his example. This custom still prevails.

The *Messiah* is a balanced piece of musical architecture. There is a fine contrast between the arias, recitative, and chorus, and it proceeds with the inevitability of good drama. Great religious calm pervades the most emotional parts, only possible to the genius who does not allow emotion to become sentimentality. In fact, so dramatic are his oratorios that some were given in costume without action.

The list of oratorios stretches from the *Passion of St. John* (Hamburg, 1704) to *Jeptha* in 1751. Among the greatest are: *Joseph*, *Heracles*, *Esther* (the first oratorio given in English), *Athalia* (like a chorale cantata), *Israel in Egypt*, *Samson*, and *Judas Maccabaeus*. Many of these characters were personifications of nations and races. Spontini and Meyerbeer (Chap. 27) might have written differently had not Handel cut a broad swath for historical drama.

His Chandos Anthems were influenced by Steffani (a pupil of Carissimi), who greatly affected Handel's later style. His *Utrecht Te Deum*, the Anthems, and other sacred music put him in the category of one of the great religious writers in history.

Among his other well-known compositions is the suite *The Water Music*. The reason for its composition is ascribed to the fact that it was ordered for a river party for the King. But this does not "hold water," because at that time George I and Handel were unfriendly, even though they shortly after "made up." This delightful music was but a collection of pieces he had written earlier.

An interesting list of the musicians of Handel's time from an old source gives the names in the order of their supposed genius: Hasse, Handel, Telemann, the two Grauns, Stolzel, Bach, Pisendel, Quantz (flute teacher to Frederick the Great) and Bümler! Fancy Handel in second place and Bach in seventh among men whose reputations did not survive their own generation!

BACH'S SONS.—As Johann Sebastian Bach represented the conservative spirit of the 18th century, so his sons were the radicals. Bach the father closed an era; the sons explored new pathways. The father remained at home, renowned as an organist but comparatively unknown as a composer; the sons spread the fame of the Bach name and won the reputation of having greater talent than the father.

WILHELM FRIEDEMANN—THE "HALLE BACH."—Wilhelm Friedemann (1710-1784), the oldest, inherited his father's genius for organ playing, and was organist in churches at Dresden for thirteen years and later at Halle. When Handel returned to Halle from time to time to visit his mother, he must have met young Bach, who had been an unsuccessful messenger sent to arrange meetings between his father and his eminent contemporary.

Many of Wilhelm Friedemann's compositions, which showed extraordinary talent, have been lost as he was too indolent to write them out and depended on his gift of improvisation. During the Dresden years, he attended the court concerts and composed.

He married in 1751. In 1764 he resigned his position at Halle where he was director of instrumental music as well as organist. The last twenty years of his life he drifted without a definite post, earning his living by teaching and giving concerts. One of his friends was Forkel to whom he gave authentic data for his father's biography.

C. S. Terry, in Grove's *Dictionary*, considers that "As a composer, he came nearest among his brothers to his father in the originality and bent of his genius, and in his powers of improvisation."

He wrote twenty-one cantatas, some organ fugues and choral preludes, nine symphonies, many sonatas, fantasies, trios, polonaises, clavier concertos, and many smaller works for flute, violin and viola, most of which are still unpublished.

KARL PHILIPP EMANUEL—THE "BERLIN BACH."—Karl Philipp Emanuel Bach (1714-1788), godson of Telemann and pupil of his father, studied law at the University of Frankfort and founded among his colleagues a *Collegium Musicum*. In 1740 he became clavier accompanist to Frederick the Great, in whose service he remained for twenty-seven years at Berlin and Potsdam. He married in 1744 and had three children, one of whom, Johann Sebastian, a painter, died in Rome at twenty-six. When Telemann died, Emanuel Bach replaced him as musical director and cantor of the Johanneum, at Hamburg, which he held until his death.

Hamburg was no longer the operatic center it had been in Mattheson's and Handel's day. Bach became its leading musician, directing the music in five choirs, and giving concerts at which his works were performed. In 1775 he presented the *Messiah*. He was eulogized after death as "one of the greatest musicans of his generation, both theoretical and practical, the creator of clavier technique, a player unmatched on that instrument and a man of wit and humor whose name will always be held sacred."

Emanuel Bach was a more important innovator of new forms than Sebastian. He stands as a predecessor of Haydn, Mozart, and Beethoven in the history of the sonata. He regarded his father's work with deep respect, but as counterpoint was old-fashioned in his day, he worked for the perfection of a homophonic style, the development of thematic material, definite formal design, and refined workmanship.

HIS CONTRIBUTIONS TO MUSIC.—In 1742, he wrote six clavier sonatas dedicated to Frederick II; in 1744, six were dedicated to the Duke of Württemburg; six more appeared in 1763, and a fourth set *Für Kenner und Liebhaber* (*For Connoisseur and Amateur*) was published before his death. Because of these works he has been considered the inventor of the classic sonata, but it is seldom possible to point to an individual as the inventor of anything. The last invention makes the next possible. Emanuel Bach, along with other composers, felt the need for contrast in the sonata. His sonatas have three movements, fast-slow-fast. He also worked toward the idea of contrasting two themes in the exposition of the first movement of the sonata (binary form) and led to the second theme without, however, introducing it as definitely as Haydn does later. If one compares the first Frederick II Sonata in F minor with Beethoven's first piano sonata in the same key, it will be patent that Beethoven knew Bach's work. Hasse, Galuppi, Dr. Thomas Arne, P. Domenico Paradies, Wilhelm Friedemann, and Johann Christian Bach also experimented with sonata form.

Although the sonata had to await Haydn's hand to give it its

definitive shape, K. P. E. Bach showed its possibilities for further advance by adopting three-part form in the first movement, thus: Exposition, Development, and Recapitulation (p. 182). Bach also advanced its cause in the style and development of sonata subjects, and in his deliberate use of harmony and modulation. Although he wrote small pieces in rondo form (p. 183) he did not regard the rondo of sufficient importance to include it in his sonatas.

He also wrote many concertos, organ works, compositions for flute in chamber-music combinations, songs, odes, oratorios, and cantatas. In fact, over seven hundred compositions are listed.

As a song writer, he was a pioneer and a precursor of Schubert. He broke away from the *da capo* aria and obviously influenced by the German poets of his day he created a new form which made the historian Riemann call him the father of the *durchkomponiertes* song. This, Leo Smith defines as "a song the music of which varies with each verse or mood of the poem."

Emanuel Bach was reputed as a great performer on the clavier and an outstanding teacher. Having mastered his father's principles, he handed them on in a treatise, published in two parts (1753 and '62) called *Versuch über die wahre Art das Klavier zu spielen* (*A study of the True Art of Clavier Playing*). In this is included a treatise on the correct interpretation of ornaments which is invaluable for traditional performance of 17th- and 18th-century music. These principles laid the basis for modern pianoforte technique as carried forward by Clementi, Cramer, and Hummel.

JOHANN CHRISTOPH FRIEDRICH.—The first son of Anna Magdalena to grow up was Johann Christoph Friedrich Bach (1732-1795). He was educated at the Leipzig University and was chamber musician to Count Wilhelm of Schaum-Lippe at Bückeburg. He wrote a number of choral works, motets, cantatas, much clavier and chamber music, and fourteen symphonies which H. C. Colles says "are not unworthy to stand by those of Haydn." Although his son, Wilhelm Friederich Ernst (1759-1845), was the last male of the direct line of Johann Sebastian (p. 148), it is claimed that descendants of his daughter, Anna Philippine Friederika, are still living in Silesia, in Germany, and in Poland.

JOHANN CHRISTIAN—THE "ENGLISH BACH."—The most famous of all the sons was the youngest, Johann Christian (1735-1782), who was the joy of Bach's failing years. Talented, brilliant, fascinating, and handsome, he was the only member of the family to live outside of Germany, to become a Catholic, and to write operas. "...he belongs to Italy and France as much as to Germany, but to

England most of all." (C. S. Terry, *John Christian Bach: A Biography*.)

After his father's death, he lived with Emanuel in Berlin and received his training. There he met many of the leading musicians of Frederick the Great's court and came in contact with opera—German opera sung by foreigners. At twenty-two, young Bach went to Italy where he found a patron, and studied with the illustrious Padre Martini (Giovanni Battista), preparing to write church music. The success of his first two operas in 1761 turned the course of his career, and his operatic work is today compared to Mozart's for its melodic fluency and expressive instrumentation.

He was invited to London where he was associated with The King's Theater in the Haymarket, was known as "John Bach, the Saxon Professor," and was made master of music to Queen Charlotte, the German wife of George III. He was famous for his harpsichord playing and taught in the families of the English aristocracy. He also taught the Queen and accompanied George's flute playing. In 1764, Bach arranged young Mozart's appearances at Court. The same year he became associated with another German musician, Carl Friedrich Abel, with whom he gave concerts, establishing a series which continued for twenty years. Among their companions were Garrick, Sheridan, Sir Joshua Reynolds, Gainsborough.

About 1772, he married the soprano Cecilia Grassi, who sang in his operas for which he was hailed as a second Handel. He and Arne used the newly invented clarinet in their opera orchestra (1762-63).

He was commissioned to write two operas in Italian for Mannheim, which was then the leading German city in music.

In 1778, Mozart wrote from Paris: "Mr. Bach of London has been here a fortnight, having been commissioned to write a French opera. ... Our joy at meeting again you may imagine. ... I love him as you know, with all my heart and have great regard for him" (C. S. Terry). Bach's opera for Paris was unsuccessful and was attacked by the Gluckists, Piccinnists, Lullyists, and Rameauists (Chap. 17).

John Bach was a pioneer of the new pianoforte which interested London manufacturers. While his early compositions were for the clavecin, after 1768 they were "for the harpsichord or the pianoforte."

Bach's opera *La Clemenza di Scipione* (1778) was the fifth and last which he wrote for the Haymarket. It had as great success as his first works had attained. In 1781 the last of the Bach-Abel concerts took place, and after his death Mozart wrote, "No doubt you know that the English Bach is dead, a sad day for the world of music!"

His works include a dozen operas, secular cantatas, much church

music, one oratorio, and of instrumental music he wrote symphonies, overtures, pianoforte concertos, chamber music, violin music, pianoforte sonatas, and military music.

CONCERTS.—The Bach-Abel concerts are among the first musical entertainments for which the public was admitted on paid subscriptions. Public concerts had been established in London by John Banister (1673) and continued by Thomas Britton, a coal dealer, lover of music, and a friend of Handel. In 1673 Dietrich Buxtehude started his annual *Abendmusiken* (evening music performances) which brought fame to Lübeck, where he was organist. These concerts took place five Sundays before Christmas. The custom persisted into the 19th century.

The *Academy of Ancient Music* was founded in London (1710) "for the study and practice of vocal and instrumental music." Dr. J. C. Pepusch, a German who became identified with the musical life of London, was its director. A subscription list supported the enterprise, which carried on until 1792. The *Madrigal Society* composed of singers in cathedral choirs, founded in 1741, still exists in London.

The concerts of the *Collegia Musica* were started about 1700 in many university towns of Germany, Switzerland, and Sweden.

In Paris, the *Concerts Spirituels* were inaugurated in 1725 by Philidor to give music to the people when the opera house was closed on account of religious holidays. Every year there were about twenty-four concerts which were the models for those of the 18th century.

The *Gewandhaus* concerts at Leipzig grew out of *das grosse Concert* (the large concert) which took place during the time when Bach was cantor of St. Thomas' school (1743). After the Seven Years' War they were called *Liebhaberconcerte* (*Concerts for Lovers of Music*). After 1778 they were held in the *Gewandhaus*, the ancient market hall of the Saxon linen merchants. Mendelssohn was one of its conductors and after him Hiller, Gade, Rietz, Reinecke, Nikisch, and Furtwängler.

MUSIC PATRONAGE.—The system of patronage was in full swing in the 18th century. "In every capital," says W. H. Hadow in the *Oxford History of Music*, "from Madrid to St. Petersburg, there were court-appointments of varying dignity and position: in most countries aristocracy followed the royal practice, and established a private orchestra as an essential part of its retinue." Particularly in Austria was the custom followed, probably from a real love for music. The result of this patronage made a distinct mark on its history.

"The relation implied in this patronage was, for the most part, frankly that of master and servant. As a rule, genius sat below the salt, and wore a livery like the butler or the footman . . . the system

in general was not well qualified to raise the dignity of art or to increase the self-respect of the artist." (W. H. Hadow).

Mozart's revolt against Archbishop Hieronymus (p. 187) gave the death blow to the system and in Beethoven's day, the patron commissioned works but no longer had the power to dictate the style.

As long as musicians were dependent on the bounty of princes and nobles, however, public concerts traveled a difficult road.

THE MANNHEIM SYMPHONISTS.—With the development of symphonic music, the modern symphony orchestra came into existence. The most famous was at Mannheim (1767-77) where the Electoral orchestra under the direction of Christian Cannabich (1731-1798) numbered forty to fifty professional musicians. The "haphazard collections of palace officials" of the past were at an end. Composers were given a new medium for which to develop new forms, a new system of dynamics was evolved which was to revolutionize musical interpretation, and the conductor, no longer an animated metronome, became a controlling force. A group of musicians, themselves composers, orchestral players, and conductors, developed the early symphony, a form which may be described as a sonata for full orchestra. They are known as the *Mannheim School* and include Johann Stamitz (1717-1757), Karl Stamitz (1746-1801), Franz Xavier Richter (1709-1789), Ernst Eichner (1740-1777), Giovanni Battista Toeschi (1722-1788), Ignaz Holzbauer (1711-1783), and others. They helped to create an orchestral style and tradition which reached throughout Germany, Paris, and London as well (Chap. 32).

Under Hasse, the Dresden orchestra had become proficient, and Vienna, Munich, Stuttgart, Rome, Venice, Florence, and Milan furthered the progress of orchestral playing and orchestration.

Under direct influence of the *Mannheim School* were: François Joseph Gossec (1734-1829), a Belgian symphonist in Paris; Luigi Boccherini (1743-1805), one of the early writers of string quartets; Giovanni Battista Sammartini (1701-1775) of Milan; the sons of Bach; Karl Ditters von Dittersdorf; and Joseph and Michael Haydn.

SUGGESTIONS FOR FURTHER READING

Grove's *Dictionary*. Macmillan. 1927.

Oxford History of Music. Vol. IV: *The Age of Bach and Handel*. J. A. Fuller-Maitland. Oxford.

The Growth of Music. H. C. Colles. Oxford.

The Study of the History of Music. Edward Dickinson. Scribner.

George Frideric Handel, His Personality and His Times. Newman Flower. Cassell.

A History of Music. Stanford and Forsyth. Macmillan.
The Art of Music. A Narrative History of Music. Vol. I.
Music of the Seventeenth and Eighteenth Centuries. Leo Smith. Dent.
J. S. Bach. Albert Schweitzer. Translated by Ernest Newman. Breitkopf & Härtel.
J. C. Bach, A Biography. C. S. Terry. Oxford.
History of Orchestration. Adam Carse. Dutton.
History of Music. Cecil Gray. Knopf.

17. CLASSICAL OPERA

Backgrounds — Alessandro Scarlatti — Tries to End Monotony of Opera — Ancestor of Overture — Pergolesi — Opera Buffa — La Serva Padrona *— English Classic Opera — Purcell's Quasi (Near) Accomplishment — French Opera — Cambert and Perrin — Lully — Declamation and Racine — Czar of Music — Rameau — Writes Operas after He is Fifty — War of Buffoons — Opera Buffa Stimulates Art of Opera — Cristoph Willibald Gluck — Spans Two Periods —* Artaserse *First Opera* 1741 *— Travels Widely — Parisian Experience Valued —* Il Re Pastore *prefigures Reform — Raniero Calzabigi Librettist for* Alceste, Orpheus and Eurydice, Paris and Helen, Iphigenia in Aulis *— Gluck-Piccinni War — Gluck's Contributions Cornerstone of Future Music Drama — Ballad Opera in England — Carey — Arne — Arnold — Storace — Glee Clubs — Catch Clubs.*

OPERA begins in the strivings of the Camerata and in the flowering of Monteverdi's innovations (Chap. 11). It progresses through the works of Cavalli (1637) of the Venetian School, in which Legrenzi and Pasquini figured, and proceeds to Alessandro Scarlatti, who bridges the antiquarian opera and classic opera.

ALESSANDRO SCARLATTI.—One of the most important men of his day was "The Serious Scarlatti" (1659-1725) from Palermo. Although writing for the harpsichord and composing *sinfonie,* sonatas, suites, concertos for different instruments, many cantatas, oratorios, and other church music, his importance lies in opera, of which he wrote 125.

His efforts resulted in revamping the uninterrupted recitative (*recitativo secco*) into a more expressive vehicle; the use of accompanied recitative (*recitativo stromento*); and the expansion of the aria by adding a second part followed by the aria repeated, called *da capo,* and used first by Cavalli.

His desire to escape monotony and the dreariness of the opera induced him to vary the recitative by a constant interposition of instrumental accompaniments. He modified the interminable monologue of

the singer, which Gluck further checked. In addition, he used an instrumental prelude, the ancestor of the modern operatic overture.

Contributing to opera's development in Italy (1599-1785) were Francesco Cavalli (1602-1676), Giacomo Carissimi (1605-1674), Luigi Rossi (1598-1620), Marc-Antonio Cesti (1618-1669), Francesco Provenzale (1610-1704), Alessandro Stradella (1645-1682), Antonio Caldara (1670-1736), Antonio Lotti (1667-1740), Benedetto Marcello (1686-1739), and Leonardo Leo (1694-1746). A little later there appeared Baldassare Galuppi (1706-1785), whom Robert Browning immortalized in the delightful *Toccata of Galuppi.*

But for his untimely death, the romantic and gifted Stradella (mentioned above) might have founded a new school.

PERGOLESI.—Born fifteen years before Scarlatti's death, Giovanni Battista Pergolesi (1710-1736), who died when only twenty-six, wrote over a hundred compositions in various forms. He left, however, two immortal works, a *Stabat Mater* and a comic opera, *La Serva Padrona* (*The Mistress Maid*), which are models still. In fact *La Serva Padrona* given in Paris by an Italian company (1752) in Rameau's "reign" caused the renowned musical controversy known as *The War of the Buffoons.* It took Paris "off its feet"; she was beset by those who stood for Lully and Rameau and those who favored Italian *opera buffa.* Thus this young genius with one of the first well-developed humorous operas prefigured *opéra comique,* taken further by Grétry (1741-1813), Monsigny (1729-1817), F. A. Danican-Philidor (1726-1795), and others.

Leonardo Leo and Nicola Logroscino also excelled in comic form.

ENGLISH OPERA WRITERS.—Before beginning the Lully story, we digress to speak of English opera, represented by Henry Lawes (1595-1662) with his *Comus* based on Milton's masque, and the *Siege of Rhodes,* sometimes called the first English opera, in which women appeared on the stage for the first time in England. During the period when, it was said, Cromwell's soldiers "brake down the organs for pots of ale," music did not flourish!

Matthew Locke (*c.* 1632-1677), a friend of Purcell, considered to be the father of English opera, wrote *Psyche,* and *The Tempest* and *Macbeth* on Shakespearean texts.

John Blow (1648-1708), affected by Pelham Humphrey's teachings after he came back from Italy, wrote masques and tried many new experiments.

It is to the last of the English writers for the musical stage, Henry Purcell (1658-1695), to whom we should have looked for a developed

operatic art had he lived longer. He was one of Captain Cooke's children of *The Royal Chapel Choir* and became interested through Humphrey and Locke in dramatic works. His dramas were not operas in the modern sense but they were the nearest to which England arrived before the Italians came. Among other things, he put to music plays of Dryden and Beaumont and Fletcher, he was the first to use Italian musical terms on his scores, and one of the first composers, with Byrd, to write compositions of three or four movements for two violins, viola, and violoncello—the dawning of the string quartet.

Gustav Holst says in *The Heritage of Music*, "... the Royal love of the masque and opera ... helped to produce one of the few supreme dramatic musicians of the world." The result of this regal stimulus, then, was Purcell's "*Dido and Æneas* ... written about the year 1689 ... it is one of the most original expressions of genius in all opera. Mozart remains the greatest prodigy ... but he was brought up ... in opera, as well as other music. In England there was not then, nor has there ever been, any tradition of opera.... Yet ... he wrote the only perfect English opera ever written ..." and Gustav Holst proceeds to say that it "is performed as a whole for the sheer pleasure it gives as opera.... Probably the English language has never been set so perfectly, either before or since." Playford said of Purcell: "He had a peculiar genius to express the energy of English words." Purcell excelled in every form in which he wrote. His sacred music, masques, and his opera are works of genius. Finally, he is the greatest and last of England's composers of that period and died too young—at thirty-seven.

BALLAD OPERA.—Handel went to England fifteen years after Purcell had glorified English music and stimulated composers to write along the lines he made popular.

At this time, too, ballad operas, descended from the masques (Chap. 11), part songs, and "catches" (separate songs or ballads), were greatly in favor. In England there were many operas made of strings of these song forms, such as *The Beggar's Opera* (Gay), akin to Italian *opera buffa*, *opéra bouffe* in France, and the *Singspiel* in Germany.

In fifteen years England produced forty-five of these ballad operas. Among the arrangers of these very entertaining song-plays were Dr. Pepusch, a German who lived in London; Henry Carey (1692-1743), author of *Sally in our Alley*; and Thomas A. Arne (1710-1778), who wrote the first dated version of *God Save the King*, many masques and ballad operas, and set many Shakespeare lyrics, besides writing

many glees and ballads. His songs approached the old madrigals (Chap. 7) in charm and beauty.

Samuel Arnold was among the church composers who in gayer mood wrote ballad operas. Among them was *Maid of the Mill*, a *pasticcio*, "notable," says Pratt, "as the first native drama since Purcell."

Among the other composers were William Jackson, Thomas Attwood, Charles Dibden, Michael Arne, son of Thomas Arne, William Shield, Stephen Storace. Besides there were a number of *Catch Clubs*, *Glee Clubs*, Madrigal Societies, and writers who supplied them with musical pabulum: the two Samuel Webbs (father and son), Benjamin Cook, Robert Cook, John Wall Callcott, a pupil of Haydn, and others.

Hereafter, England is diverted by Mendelssohn, Weber, Gounod, and others, and freely adopted continental ideas for her glees, songs, and church services. Interest in music was high. It was now that the celebrated Birmingham Festivals were started and that Dr. Calcott and others founded the *Concentores Sodales* (1768), an association formed along the lines of the earlier Catch and Glee Clubs.

FRENCH OPERA.—During the 17th century the *ballet comique* was the favorite diversion of France (Chap. 11). A decade after Cardinal Mazarin ahd introduced Italian opera to Paris, Perrin wrote a pastoral with music by Cambert, a pupil of Chambonnières (1659). They aimed to build opera for the French on an Italian plan. Little is known of these men, but their *Pomone* (1671) is considered to be the first French opera. Although it was an immense success, it was far from the need of well-ordered opera, to which Lully addressed himself.

LULLY.—Twenty years older than Alessandro Scarlatti, Jean Baptiste Lulli or Lully (1632 or 3-1687) was brought to France by the Duc de Guise, as a boy of about twelve. He knew nothing of music, but was playing a guitar with a group of itinerant musicians in Florence when the Duke first saw him. He became a kitchen boy in the home of Mlle. Montpensier and through his avidity for music rose to the most commanding position ever accorded to a composer, and became the czar of music in France.

With no training, but with native wit and intelligence, he was an excellent mimic, dancer, actor, and violinist. He was an amazing manager and director and the court never lacked for enjoyment. He set out to ingratiate the King, and he did. Louis XIV, a lad of fourteen, no doubt enjoyed the antics of the young Lully.

Desiring to know more about music, Lully set himself to studies which he rapidly assimilated. Besides, he watched the Italian opera in

Paris, disliked it heartily, and went his own way. By 1656 with his *Psyche* (a ballet) and subsequent operas he became the most popular musician at court.

Despite the fact that he added little to music and that probably his secretaries filled in his scores, as was customary, his contribution to the art of opera was in the recitative or declamation. He lived in the brilliant days of Molière, La Fontaine, Quinault, Corneille, Boileau, and Racine, who among them all was Lully's master. He attained to something between music and declamation and cut out the encumbrances that had grown up in the Italian *bel canto* (a style of beautiful singing). It was a forward move, even though it was often labored and monotonous and hardly ever intensely emotional. He suited rhyme, verse, and note to each other, pleasing the aristocrats of his day. And says *The Narrative History of Music,* "the recitative became not an artificial bond between airs and choruses, but the main burden of the opera, as it should be; and in this respect he is a great reformer and akin to Monteverde ... and Gluck...." Says Romain Rolland, "The imitation of declaimed speech, the imitations of the rhythms of the voice and of things, the imitation of Nature—all these were Lully's realistic sources of inspiration and the instruments with which he worked." He was irascible and declared that he would kill anyone who said his music was poor, supervised all concerts, and was extremely careful when engaging instrumentalists. If a violinist even suggested that he knew more than Lully, he would not hestitate to break his violin over his back. Then afterward he would "pay him three times the value of the instrument and take him out to dine" (Lecerf de la Viéville in *Some Musicians of Former Days,* Romain Rolland).

His first works were comedy ballets; one was written for the performance of Cavalli's *Xerxes* given at Versailles (1660) at Cardinal Mazarin's invitation.

Soon after he became superintendent of music, a French citizen, and was married.

He wrote nineteen ballets, twelve comedy ballets, eighteen operas, and about twenty-three motets for special functions. An opera a year was his custom (1672-1687).

Splendor prevailed in the court and even Lully was often costumed elaborately while conducting. The King loved extravagance, so Lully pampered him.

At the downfall of Perrin and Cambert ascribed to Lully, he became absolute in music matters. He closed a rival opera house. Indeed, opera could not be given in France without his permission and an accompanying fee. He was a tyrant, whom some had tried to poison, but he died

by dropping the heavy baton then in use on his foot, the wound from which developed into fatal blood poisoning.

RAMEAU.—When Jean Philippe Rameau (1683-1764) was born in France, Lully's ghost still stalked as the musical favorite, and Rameau had to struggle against it during most of his life. Little Jean under the musical training of his father, organist at Dijon, learned rapidly. In school, music was so much a part of him that he annoyed his classmates by singing out loud, and his teacher by writing music all over his papers, to the neglect of his studies.

At eighteen he went to Italy but, not liking the music there, the headstrong young man left and never ceased to regret this mistake. He "played" his way during the journey, then became organist at Clermont for six years and wrote his first clavecin works (Chap. 14) and three cantatas there. Tired of his post and not succeeding in getting his discharge, he intentionally played one day so badly that he achieved his purpose! Later, however, he returned to Clermont as organist and was so honored that until this day his chair is exhibited.

After his first Clermont experience he studied organ with Marchand, theory from Zarlino's works (Chap. 7), and wrote his treatises on harmony. In 1722 he wrote the famous work which became the basis of all further harmony studies. He formulated the system of chord building in thirds, and discovered the law of the inversion of chords.

Until after he was fifty he was known only as an organist, teacher of theory, and clavecinist. After his marriage to a singer, at forty-three, he met wealthy art patrons, diplomats, artists, and men of letters, among whom he was appreciated in spite of Lully's ghost. Voltaire and Abbé Pellegrin wrote librettos for his operas and were enthusiastic over his *Hippolyte et Aricie* (1733). Lully's followers inveighed against his strange chords and declared the opera too difficult to understand. Wits lampooned him and even Rousseau took up "enemy propaganda." In this connection Voltaire, the seer, stated that it takes a whole generation for the human ear to grow familiar with a new musical style. With his third opera, *Castor and Pollux* (1737), he had his first success. Now he was acclaimed as France's greatest composer!

But the seas were to be riled again, for at the height of fame (1752) an Italian troupe playing *La Serva Padrona* threw him into a maelstrom. Now he and the Lullyists were on the same side! But those favoring Italian comic opera (*opera buffa*) were strongly intrenched on the other side. The *War of the Buffoons* was on. Despite the bitterness ranged against Rameau, at length he won. It was but a Pyrrhic victory, for after his death Italian opera flourished in France.

While Rameau was not an innovator he is studied now by French

composers as a milestone in the establishing of a French style. This is due probably to the facts that he achieved more genuine feeling and color than had Lully and that he wrote music with more understanding and skill, due to his knowledge of harmony.

Rameau was exceedingly shy and this probably made him seem disagreeable, yet the sheer force of his genius, utterly devoid of royal patronage, won him popularity.

OPERA BUFFA.—*Opera buffa,* which tore France (1752) and ranged her King and Queen against each other, was a natural revolt against the entrenched classical heroes, mythological gods, and ballets. It was a recurrence of the veering to *Il Commedia* (Chap. 11) when Italy, behind closed doors, alleviated monotony and reveled in amusing and familiar story.

Heretofore comic *intermezzi* had been placed between the acts of *opera seria* (serious or grand opera), making rather a strange marriage, so that it was not a long step to divorce these comedy bits and let them stand alone. The freedom in casting and composition of the *buffa,* its gay and fresh characterization vitalized opera, which had grown into a stiff and worn fabric. Thus its contribution was enormous in the development of the art.

CHRISTOPH WILLIBALD GLUCK.—When Handel was twenty-nine years old, Gluck was born at Erasbach near Nuremberg (1714-1787). "Chronologically it [Gluck's life] fell partly within the period of Bach and partly within that of Haydn... in spirit and purpose... first to the conventional class of Jommelli, Hasse, Piccinni and the rest, while later it escaped ito a wholly new class. Gluck is perhaps the most brilliant illustration in music history of a genius that completely outgrew its original ambitions, so that it finally entered upon a creation of which at the start it did not dream. His historic significance lay, not so much in the new ideas... for these were not absent from some other minds ...but in his ability to bring them to tangible embodiment in works so beautiful and powerful as to arrest the attention of the musical world" (Waldo Selden Pratt in the *History of Music*).

Gluck senior was a gamekeeper, but the little son who, like Haydn, Beethoven, and others, came from "the people," later became Chevalier von Gluck and gloried in his title.

When Gluck's father entered the service of Prince Ferdinand Philipp Lobkowitz, a music lover (as was the Lobkowitz of Beethoven's day), the lad was three. Although the gamekeeper had a small competence, Christoph was given a good education at Kamnitz and Albertsdorf. A

proficient little scholar, he learned to sing and to play the organ, violin, violoncello, and clavier.

At about nineteen he went to Prague where, to support himself, he played at festivals and gave lessons, until Prince Lobkowitz (1736) introduced him to the Viennese court, where he met Count Melzi, who took him to Milan. There he studied under Giovanni Battista Sammartini, organist and contrapuntalist, for four years.

In Milan his first opera, *Artaserse*, on a libretto by the well-known Metastasio, was given successfully. In the five years at Milan he wrote eight operas on the usual Italian prescription. No doubt a revulsion due to his constant immersion in the stultified style sowed the seeds of his later innovations.

From the number of invitations he received from European cities he accepted one from London (1745). At the Haymarket theater were given *La Caduta di Giganti* (*The Fall of the Giants*), with a patched-up libretto by Vanneschi, and later *Artamene*, which Handel helped to produce. Although Handel likened Gluck's skill in counterpoint to that of his cook, Gluck gained much from hearing Handel's union of chorus, solo, and orchestra in the oratorios (Chap. 16).

He was becoming conscious of a change in his thinking (1743-1747). He was further stimulated toward a new procedure by the failure of his *pasticcio* (meat pie, or a string of melodies), *Pryamus and Thisbe*, which might have been due in part to Handel's vogue.

Hearing Rameau's operas in Paris he realized the value of well-balanced use of declamation, recitative, and music.

After visiting Hamburg and Dresden, where he produced an opera and began his study of aesthetics, he made his home in Vienna (1748). By the court he was commissioned to write an opera, *Semiramide viconosciuta* (*Semiramide Recognized*), which was given with success. This inveterate traveler is next found in Copenhagen. After his marriage in Prague to Marianne Pergin, an accomplished and companionable woman, they adopted a child which died in infancy.

Then Gluck went back to Vienna, where he gathered ideas for his *Armide* and *Iphigénie en Tauride* (*Iphigenia in Taurus*). Later he produced five other operas in different cities and was given, by the Pope, the *Order of the Golden Spur*, and thereafter he called himself *Ritter* (Chevalier or Knight) von Gluck (1756).

In 1756 *Il Re Pastore* (*The Shepherd King*) contains the first real glimmer of Gluck's reforms, particularly in its overture. Not long after came his ballet *Don Giovanni*, notable because it gave Mozart the idea for his opera on the same theme (Chap. 19).

In 1761 Gluck was fortunate in meeting the clever librettist, Ranieri

Calzabigi (1714-1795), with whom he wrote his epoch-making opera *Euridice*. Bewilderment seized the people, but they liked the work. Soon he wrote *Telemacco* and then, with Calzabigi, *Alceste*. So different was this, so imbued with Gluck's most beautiful style, that the people heartily disliked it. They went to be amused and found it as serious as an oratorio! Nothwithstanding, *Orpheus* and *Alceste* are the corner-stones of modern music drama developed to heights by Mozart, Wagner, and Debussy.

"I seek," said Gluck of his *Alceste*, "to put music to the true purpose, that is, to support the poem, and thus to strengthen the expression of the feelings and the interest of the situation without interrupting the action.... In short, I have striven to abolish all those bad habits which sound reasoning and good taste have been struggling against in vain for so long."

In 1770 he, with Calzabigi, wrote *Paride e Elena* (*Paris and Helen*), in which he shows himself capable of romantic song. Paris and Vienna were most enthusiastic. Nevertheless he was severely criticized for his daring. This gave him many months of discomfort.

His *Iphigénie en Aulide* (text of Racine's) was given in Paris in 1774, but here he was beset by his enemies and in 1776 the climax came in the battle between him and his rival Piccinni. As in the *War of the Buffoons*, so here, Paris was torn between the followers of each. Great men on both sides took part and Jean Jacques Rousseau fortunately was a Gluckist. Never had there been a more overt struggle for and against new musical ideas. It came to a head (1778) when it was decided that both Gluck and Piccinni should write an opera on the text of *Iphigénie en Tauride* to see who would excel. It took Gluck less than a year, and Piccinni about three to complete the work. Both operas were produced and Gluck won with a work in which he rose to amazing heights. His overture was superb, his orchestral writing splendid, and his characterization individualized in music and action.

In 1777 he had written *Armide* but it had little success, although he had introduced onomatopoeic music of purling brooks and singing nightingales.

Gluck's Contributions to Opera

I. Instrumental or Orchestral:
   1. The overture made up of the material of the opera takes the place of three-part *sinfonia* of irrelevant music.
   2. Cymbals and tympani introduced.
   3. Orchestra not a filler, but used to heighten emotional effect, without stressing the spectacular.

II. Chorus:
   1. Background for situations and setting for individual singing.
   2. Used at will (not by prescription) to accent action, and for climax.
   3. Becomes as important as the *dramatis personæ*.

III. Text and Music:
   1. Text given primary importance.
   2. Music serves to delineate plot, situation, and character.
   3. Persons treated as individuals—music follows their need.
   4. Use of French texts.

IV. Singing:
   1. The cadenza (sometimes written by the singer to show off) dropped.
   2. Declamation toned down and instrumental assistance given.
   3. Song becomes a part of the story.
   4. Arias become expression rather than embroidery; become part of the story and not a show place to stop the opera.
   5. Characters come alive through material given them, instead of being singing machines.

V. Results:
   1. Opera became a part of dramatic art and not a costumed concert.
   2. Opera writing became a thoughtful dramatic feat rather than a string of hastily contrived tunes.
   3. Singers had to consider the whole opera and be interpreters rather than tricksters.
   4. The audiences had to change their point of view—to appreciate a drama, and not vocal stunts alone.

Interesting among Gluck's contemporaries was Jean Jacques Rousseau (1712-1776), famous for his *Confessions* and *Le Contrât Sociale*. He was a Lullyist, later a Gluckist. He produced a lyric work, *Pygmalion*, at the *Comédie Française* (1775), a few musical works, and articles pertaining to music and other subjects. His pastoral opera *Le Divin du Village* (*The Village Pastor*) rivaled Gluck's *Orfeo*.

SUGGESTIONS FOR FURTHER READING

The Heritage of Music, Henry Purcell. Gustav Holst. Oxford.
Grove's *Dictionary.* 1927. Macmillan.
How Music Grew. Bauer and Peyser. Putnam.
Oxford History of Music. Vol. IV: *The Age of Bach and Handel.* J. A. Fuller-Maitland. Oxford.
The Art of Music. The Opera. Vol. IX.
Alessandro Scarlatti. His Life and Works. E. J. Dent. Arnold.
Some Musicians of Former Days. Romain Rolland. Henry Holt.
The Art of the Singer. W. J. Henderson. Henry Holt.
Gluck. Alfred Einstein (trans. Eric Blom). E. P. Dutton.
International Cyclopedia of Music and Musicians. Ed. Oscar Thompson. Dodd, Mead.

18. HAYDN—INNOVATOR

Classicism — Sonata Dominating Form — The New Order — The Viennese Period — Haydn's Nationality — Slavic or Teutonic? — His Life — Chorister — In Vienna — Self Taught — Metastasio and Porpora — First Quartets — Court Composer to Count Morzin — Esterhazy Appointment — Two Visits to England — Receives Ovation — Composes Austrian National Hymn — Creation *and* Seasons *— Death — Haydn's Contributions — An Ultramodernist — Best Known Works — The Sonata — Analysis — Slow Movement — Minuet — Rondo — Variations — Symphonies and String Quartets — Haydn's Orchestra — Instrumental Compositions — Vocal Music.*

CLASSICISM.—Eighteenth-century Vienna served as the background for the *Classical Era* in music. While the term *classical* is used freely to embrace the instrumental works introduced by breaking away from the polyphonic forms and from the church influence, including those of J. S. Bach and Handel, in its more restricted meaning it covers the period in which the sonata is the dominating form. When Bach died (1750) a decided change of taste had taken place in all the arts, and in music the new order was working for the perfection of the melodic line, of harmonic technique, of formal structure, and of the instrumental style with its enlarged palette of orchestral tone color and dynamic variety. The composers, impersonal, refined, and conventional, were more interested in their vehicle than in its content. The characteristics of the new style were "order, proportion, restraint, and logic" (Cecil Gray, *History of Music*).

The Classical Era begins, then, with Bach's sons and the Mannheim symphonists. Haydn and Mozart acknowledged their indebtedness to K. P. E. Bach, and advanced his ideas by infusing them with genius, thus giving definition to the period which found its culmination in Beethoven.

THE VIENNESE PERIOD.—That this trio of giants, to whom must be added Schubert, made their home in the Austrian capital, has given the title of the *Viennese Period* to one of the most brilliant chapters

in musical history. In Vienna, society was artificial and extravagant, and the people, vulgar, uneducated, but sincere, were beginning to feel their power. "It is impossible to over-estimate the importance to music of the social and political changes which culminated in the decade of Revolution," says W. H. Hadow in the *Oxford History of Music*. "They meant that the old *régime* had been tried and found wanting; that the standard of taste was no longer an aristocratic privilege; that the doors of the salon should be thrown open, and that art should emerge into a larger and more liberal atmosphere." (*The Viennese Period*, p. 5).

HAYDN'S NATIONALITY.—Joseph Haydn (1732-1809) was the logical man of the hour in whom all the 18th-century trends found an outlet. He was the result of his period, his peasant heritage, his court environment, his natural endowments, and his amiable, lovable character.

Since W. H. Hadow and Dr. F. X. Kuhac have put forth the theory that Haydn's forefathers were Croatians and, therefore, he was a Slav and not a Teuton, the latest biographers have accepted the statement. Sir Henry Hadow pointed out that Haydn's works are profusely sprinkled with Croatian folk songs, and that his sentiment and humor are not like other German composers. In answer, Carl Engel, late editor of *The Musical Quarterly*, contended (*Views and Reviews*, April 1932) that Haydn "is a more typically Viennese composer than are Gluck, Mozart, and Beethoven . . . we do not dispute the likelihood that some of Haydn's ancestors hailed from Croatia. He himself does not seem to have exhibited any traits of character that could be called especially Slavic." Engel continued: "Whatever national stock Joseph Haydn came from, we should like to know—though we never shall—whence and by what ancestral indiscretion he derived the drop of indigo that turned the 'peasant' into a genius so thoroughly at home in polite company." And the characteristics which Sir Henry Hadow found un-German, Engel claimed were the effects of "brilliant, gay, frivolous, sentimental Vienna."

HIS LIFE.—Franz Joseph, the second child of Mathias Haydn, master wheelwright, and Maria Koller, daughter of a cook in a noble's household, was born at Rohrau, Lower Austria, March 31, 1732. The sixth child, Johann Michael (1737-1806), was also a brilliant musician and composer. Joseph soon showed unusual talents which attracted the attention of a relative, J. M. Frankh. At the age of six, little "Sapperl" was sent to Hainburg, where he went to school and had his first

music lessons with Frankh, who taught him to sing and to play the clavier and the violin.

In 1740, Haydn was taken to Vienna by Georg von Reutter, court composer and *Kapellmeister* at St. Stephen's Church, where he remained until his voice broke, when he was superseded by his brother Michael. "Sapperl" was thrown out for cutting off the pigtail of a fellow chorister. Without funds or food, he was befriended by Spangler, a poor chorister, who shared his attic with him. Young Haydn gave lessons, and picked up a living wherever he could. He made the acquaintance of a popular actor, Felix Kurz, who gave him a commission for a comic opera, which was produced at the Stadttheater (1752).

He soon had his own attic, "a worm-eaten clavier," and was loaned scores by a kind-hearted music dealer. His model was K. P. E. Bach, whose sonatas he studied assiduously. Living in the same house was Pietro Metastasio, Gluck's librettist, who introduced the young musician to a little Spanish girl, who became his pupil. Haydn also met Nicola Porpora, the illustrious Neapolitan singing teacher and opera composer, who proposed that he should become his accompanist and valet in exchange for lessons in composition. On one of their trips he met Bonno, Wagenseil, Gluck, and Dittersdorf, prominent musicians of the time. Without regular instruction but by dint of his own hard work and inherent genius he developed an individuality of style and originality.

In 1755, he was invited by Baron von Fürnberg, an amateur, to spend some time at his country home, where Haydn wrote a series of works for the Baron's orchestra of strings, oboes, and horns. At that time orchestral and chamber music had not been separated and music for any combination of instruments was called a symphony. He wrote eighteen quartets, which were played by the steward, the village priest, the violoncellist, Albrechtsberger, and himself.

Haydn was made music director and court composer to Count Ferdinand Maximilian Morzin (1759) with a small orchestra of sixteen or eighteen players, for whom he wrote *divertimenti*, *cassations* (a type of suite) and a symphony, sometimes called his first. He married Maria Anna Keller, a wigmaker's daughter (1760). They were thoroughly incompatible.

THE ESTERHAZY APPOINTMENT.—In 1761, Haydn was appointed second *Kapellmeister* to Prince Paul Anton Esterhazy at Eisenstadt. A year later the Prince died and his brother Nicolaus, an enthusiastic patron of the arts, succeeded him. Prince Nicolaus played the *baryton* (Chap. 13) and Haydn's catalogue shows that he composed for him 125 baryton *divertimenti* with combinations of violin, viola, violoncello,

bass, and flute accompaniments. By 1776, when he was made *Kapellmeister*, his works were known more widely, and he was called "our national favorite." He had charge of the music at the new castle of Esterház, which included opera performances as well as chamber music. At this time most of Haydn's operas and the music for the marionette theater were written. Haydn wrote that his prince encouraged him by constant approval and that he could make experiments, "and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased; I was cut off from the world, there was no one to confuse or torment me, and I was forced to become *original.*"

Among the Italian singers was Luizia Polzelli, who won Haydn's affection and much of his money, and had a hold on him until his death.

With the death of Prince Nicolaus in 1790, Haydn with an assured income and the title of *Kapellmeister* was set free by the Prince's successor, Anton, and was immediately engaged by Salomon, the London impresario, for his first English tour (1791-2).

In an article, *Haydn in England*, in *The Musical Quarterly* (April, 1932), Marion M. Scott describes the London into which Haydn stepped: "Music was fashionable because the Royal Family were keen amateurs, and so opera and concert enterprises were well supported by the nobility and gentry. But while there was a strong and lovely English tradition in sacred music, secular music was largely foreign, and continental artists swarmed to London.... A queer, busy, self-satisfied world, with audiences befrilled and be-hooped ... and sensibility and taste as the fashionable virtues—a world with scores of clever musicians in it, but none great since the days of Handel."

All doors opened to Haydn. He was an artistic and a social success. Even Dr. Burney wrote verses of welcome to him and recommended that he receive a degree of Doctor of Music from Oxford. He was inspired to do some of the greatest compositions of his career—at the age of sixty!

He had one pupil, a Mrs. Schroeter, widow of the music master to the Queen, of whom, in later years, he said, "I should certainly have married her if I had been single."

His twelve concerts under Salomon, for each of which he wrote new works, including six symphonies, were a great success.

The one cloud on the London horizon was the news of Mozart's death. He and the younger composer had been devoted friends, each giving inspiration and knowledge to the other. "Papa" Haydn, the nickname given him by Mozart, has come down through the generations as a term of affection and appreciation for the generous man of noble character.

When Haydn returned to Vienna, Beethoven was his pupil until his second trip to London (1794-5), which was as successful as the first. He added six more "Salomon" symphonies. The concerts, as before, were conducted by Salomon, the violinist, with Haydn at the pianoforte, and he earned enough to free him from worry for the rest of his life. "It is England which has made me famous in Germany," Haydn said.

Haydn is a notable example of a composer who received recognition during his lifetime. On his return from London, he was taken to Rohrau, where a monument and bust of him had been erected.

In 1797, Haydn, fired with enthusiasm by the English *God Save the King*, composed Austria's national anthem, which was adopted unanimously. He used it as the theme for variations in his *Kaiser Quartet*, op. 77 (Chap. 10).

Two of his masterpieces were composed in his last years. *The Creation* on a text partly from Milton's *Paradise Lost* and partly from Genesis (1799), and *The Seasons* by James Thomson (1801) received the popularity only reached by Handel's *Messiah*. In 1802-3 he was interested in arranging Scottish songs, for which he was well paid.

His last public appearance was at a performance, in his honor, of *The Creation* at the University of Vienna, 1808, where from his armchair he acknowledged the enthusiastic demonstrations of the public.

The bombardment of Vienna by the French occurred shortly before his death, May 31, 1809. In 1820 his remains were reinterred at Eisenstadt, by Prince Esterhazy.

HAYDN'S CONTRIBUTIONS.—Perhaps the layman has taken "Papa" Haydn so much for granted that a revaluation of his genius, his innovations, his contributions to music, and his actual place among the great ones will not be amiss. Today his idiom seems so simple and clear that the fact of his having been the ultramodernist of his day comes as a shock.

To such experiments as the sonata, the string quartet, and the symphony orchestra he gave concrete form and sanction. He worked carefully and deliberately, taking pains to preserve a unity of design. "The invention of a fine melody is a work of genius," he said. As well as a crowd of worshipers, he had his enemies, who accused him of being a mountebank, of trying to found a new school. They said that his compositions were trivial and extravagant, and particularly in Berlin his critics had no use for his using the "vulgar" minuet as a movement in the sonata, quartet, and symphony. "Some of my children are well-bred, some ill-bred, and here and there is a changeling among them," he said of his works. He was broad-minded in his criticism of others

and was unpedantic regarding others' composing methods and results. In response to Albrechtsberger's accusation of rules broken by Mozart, Haydn said: "What is the good of such rules? Art is free, and should be fettered by no such mechanical regulations. The educated ear is the sole authority on all these questions, and I think I have as much right to lay down the law as any one."

Throughout Haydn's career he reflects his love of peasant music, Austrian, Hungarian, Croatian, which gives the characteristic touch of humor and gaiety to his most serious scores, and supplies energy and elasticity to his rhythms. "The first democrat in music," Cecil Gray calls him.

The symphonies, string quartets, piano sonatas, and the last two oratorios are the works by which Haydn is best known. He also wrote many fine masses and other church music, operas, and operettas. Among his earliest innovations were his separating the opera sinfonia from the concert sinfonia, and making the line of demarcation between chamber and orchestral music.

THE SONATA.—The first movement of the classical sonata, which Haydn inherited from K. P. E. Bach and his colleagues, is known as *sonata form* and, sometimes, the *sonata allegro*. Sonata form is used not only in the solo sonata but in the string quartet, chamber-music combinations, the symphony, and the modern concerto.

Where Emanuel Bach suggested a second subject or, at most, introduced an episode, Haydn established it as an integral part of sonata form which may be tabulated thus:

I. Exposition:
   (a) First subject, in the key of the tonic, followed by a modulating passage (bridge) to
   (b) Second subject in the key of the dominant or relative major, including a transitory passage to a closing theme.

II. Development:
   The working out of the material presented in the Exposition with free use of modulation; sometimes called "Free Fantasia," as it gives rein to the imagination and displays the technical facility of the composer.

III. Recapitulation:
   The exposition repeated with prescribed changes of key, such as the second subject in the tonic; often the close lengthens out into a Coda.

The second movement of the sonata, usually in slow tempo, developed from the *da capo* aria. It is in two- or three-part form, having two contrasting themes, A-B, or with a return to the first theme, A-B-A.

The only dance form carried over from the suite into the classical sonata is the Minuet and Trio, which with the traditional repetition of the Minuet makes it an A-B-A, or three-part form. It did not appear in Bach's sonata. Beethoven, who is credited with turning the minuet into the *scherzo*, was anticipated by Haydn, who first used the name "scherzo."

Rondo Form.—For the last movement, sonata form is sometimes employed, but more often the *rondo*. It is derived from the old French *rondeau*, or round dance, in which a principal theme alternates with one, two, or three secondary themes. The first Rondo form has two themes: A-B-A; the second has three: A-B-A-C-A; and the third has four: A-B-A-C-A-D-A, or three themes distributed thus: A-B-A-C-A-B-A. Haydn, Mozart, and Beethoven experimented with and developed the Rondo.

A theme with variations may take the place of any of these forms, and may appear as the first, second, third, or fourth movement of a classical sonata.

Haydn often opened his sonatas, quartets, and symphonies with Introductions, slow and expressive, which recalled the older French Overture (p. 123).

Symphonies and String Quartets.—Although the invention of the string quartet does not belong to Joseph Haydn, he was the first to establish it indelibly as chamber music for two violins, viola, and violoncello. It probably was to him the perfect vehicle for music in which the newly discovered possibilities of dynamics presented a means for greater expressiveness. His early *divertimenti* or cassations gradually took on more importance in his use of sonata form, and were published as string quartets, op. 1-3.

Guido Adler, in an article, *Haydn and the Viennese Classical School* (*The Musical Quarterly*, April, 1932), points out that in 1755, when Haydn wrote his first quartet, and in 1759, the date of his first symphony, "the line between these two kinds of music had not been drawn; but, as time went on, the difference between his treatment of them became more and more pronounced." Four movements gradually came into use for both string quartet and symphony. He wrote eighty-three string quartets.

"It was from Haydn," Mozart claimed, "that I first learned the true

way to compose quartets." In 1781, Haydn wrote quartets dedicated to a Russian grand duke, which he claimed were in a new style—a mature style.

When Haydn went to Eisenstadt he took advantage of his position to study the orchestra, especially the possibilities of the wind instruments. From 1761 to 1777 he wrote eighteen quartets, about fifty symphonies, concertos, and *divertimenti,* a clavier trio and sixteen clavier sonatas, several operas, and sacred music for the Esterhazy Chapel.

In his symphonies, of which 104 have been authenticated, he gradually developed an orchestration depending less on the strings and allowing the wind instruments more freedom, and even after he was middle-aged he was constantly studying to develop the possibilities of the orchestra, its tone color and dynamics. He regretted that he had not become acquainted, until late in life, with the clarinet, which was in use at Mannheim and London. In 1786, he wrote six Paris symphonies, and there are twelve London symphonies, including the *Surprise* Symphony which he said he wrote to see the ladies jump; and the *Clock* Symphony. The *Farewell* Symphony, written to inform his patron that the musicians wished permission to go to visit their families, is another example of his unfailing humor. Guido Adler claims that Haydn attained his full stature with the *Oxford* Symphony (1788).

In addition to the symphonies and string quartets, Haydn wrote sixteen overtures; serenades, marches, scherzandos; twelve collections of minuets and allemandes; thirty-one concertos for violin, cello, double bass, *lira da braccia,* baryton, flute, horns, and *clarino;* many baryton pieces; several pieces for a musical clock; a solo for the harmonica (musical glasses); duets for violin and viola; thirty trios without piano; three trios for three flutes; twenty concertos and *divertimenti* for clavier, only two of which have been printed; thirty-eight trios, of which thirty-one are printed (thirty-five are with violin and violoncello and three with flute and cello; fifty-three sonatas for clavier (or pianoforte) of which thirty-five are printed; four violin and piano sonatas and four arrangements for the same combination.

Vocal Music.—Of Haydn's vocal music, besides the late oratorios, he wrote *The Seven Last Words of Christ,* which is regarded more as an instrumental work on account of the interludes which have been arranged as quartets; *Il Ritorno di Tobia* for the new *Tonkünstler* Society in Vienna; fourteen masses, also a *Stabat Mater* and a *Salve Regina;* a cantata for single voice and piano, *Ariana a Naxos;* and many songs, arrangements of Scotch and Welsh folk tunes. He wrote a number of operas for Prince Esterhazy, Italian in style, also a *Singspiel,* and marionette operas. Haydn did not feel that opera writing was

his forte and expressed the desire to visit Italy to learn more about it at firsthand.

In the year 1932 was celebrated the bicentenary of the birth of this extraordinary personality—this kindly, religious, truly great man of the people, who was at home in court circles, who received the greatest honors modestly. Verily he lived "with kindness towards all and malice towards none."

SUGGESTIONS FOR FURTHER READING

Haydn. Michel Brenet. Oxford.
Grove's *Dictionary.* Macmillan. 1927.
The Musical Quarterly. Haydn Centenary Number. Schirmer. April, 1932.
Oxford History of Music. Vol. V: *The Viennese Period.* W. H. Hadow. Oxford.
The Story of Music. Paul Bekker. Norton.
The History of Orchestration. Adam Carse. Dutton.
The Study of the History of Music. E. Dickinson. Scribner.
History of Music. Cecil Gray. Knopf.
How Music Grew. Bauer and Peyser. Putnam.
Collected Essays: A Croatian Composer. W. H. Hadow. Oxford.

19. WOLFGANG AMADEUS MOZART

Fabulous Ability — Childhood and Life — Exemplifies Education by Travel — Phenomenal Memory — Honors Received — Slight Remuneration — Friends and Foes — Marries Constanze Weber — Prague — Health Fails — Requiem *and Tragic Death — Mozart's Works — Estimate — Operas —* Abduction from the Seraglio — Marriage of Figaro — Don Giovanni — Cosi Fan Tutti — Magic Flute — *Instrumental — String Quartets — Trios — Quintets — Concertos — Symphonies — Piano — Masses.*

"BEFORE God and as an honest man, I tell you that your son is the greatest composer known to me, either in person or in name. He has taste and what is more the most profound knowledge of composition." So spoke Haydn to the father of Wolfgang Amadeus Mozart (1756-1791); and said today, it is no less true. Owing to the many letters Mozart wrote in which he revealed his kinship with all men and to his well-wishers as to his traducers, his character has been either over-eulogized or seriously decried. In his *Mozart* Alfred Einstein (1945) says that Mozart's letters "reveal Mozart so completely a man of the world in all his warm, childish, human personality, that at least in Germany no one has even dared to publish them without omissions, and either his widow or other well meaning persons made certain passages ... forever illegible...." And again, "... And unity of the man and the creative musician becomes clearest when we contemplate its two aspects in Mozart, the uncannily sharp, pitiless and incorruptible judge of human nature and in Mozart the great dramatist. His music speaks of secrets of heart that both the man and the artist well understood."

The fabulous ability of Mozart is known to everyone. When the child, born in Salzburg, January 27, 1756, was three or four, his father, Leopold, violinist and composer to the Archbishop of Salzburg, began to teach Wolferl, only to realize that the little fellow was a genius. Leopold then decided to train him and his sister Marianna (Nännerl), a few years older than Wolfgang, and when Mozart was about six, became his manager, mentor and confidant.

He was a supersensitive, loving and religious boy. He loved games all his life, particularly billiards and skittles.

His first compositions (sonatas) were published when he was seven. He wrote a symphony at eight, listed as 16 in Köchel's famous catalogue of his works. Before that, from his third year on he picked out little airs which he wrote down later. At nine he wrote two Italian arias as a test, and at ten an oratorio for two sopranos and tenor; in Paris, when eleven, he wrote his first *Kyrie* for four voices. Then followed his precocious efforts at opera (1768-1780) and staggering quantities of instrumental compositions. In 1770 in Rome, he showed his phenomenal memory by writing down, after he reached home, Allegri's *Miserere* that he had heard in the Sistine Chapel!

Mozart is a good example of a man educated by travel. The years between six and twenty-five were spent in eleven tours, which took him into Germany, France, Italy, Switzerland, Holland and Belgium. He returned to Salzburg after each, until in 1782 he went to live in Vienna. The tours were made so that Mozart would attract wealthy and influential patrons, who might help him to earn a livelihood, to exhibit for gain Mozart's genius, and to familiarize him with all forms of music and language. Unlike Beethoven, he was an amazing mathematician.

"A crooked destiny," says Edward Holmes of Mozart's constant bad luck, "was at work to make all his honors fruitless." In spite of the geographic and social experiences, the Mozarts were continually poor save in gifts and honors. Mozart wrote that he had enough gifts to "set up shop," and again, that he would wear his fourteen watches at the same time, so that no one would dare to give him another. Furthermore, the family was sore beset by its relationship to the Archbishop of Salzburg, in whose service were both Leopold and Wolfgang. Although Sigismund had been occasionally fair and permitted Wolfgang some latitude, Hieronymus, who followed Sigismund, was a stubborn, overbearing, petty tyrant who paid niggardly salaries and badgered the Mozarts with indignities. He dismissed the young genius, took him back, and in 1781 at Vienna the relationship ended. Not recognizing the boy's genius, Hieronymus ordered him, among other things, to eat with the servants, whereupon bitter invective was flashed from both sides and Mozart was *thrown out!* Now Mozart was on "his own."

During his various tours he had heard music continually and met the world of music and society. Among those who influenced his life were Johann Schobert, Michael Haydn, and Christian Bach, with whom he had fruitful and stimulating relationships. In Vienna he heard Gluck's *Alceste*, which affected him later. Padre Martini, "the musical oracle

par excellence" (Eustace J. Breakspeare, *Mozart*), came into his life at Bologna. He was a warm friend and influenced Mozart's contrapuntal works. Breakspeare says, "He was one of the profoundest musicians—so far as academical skill and learning go—that ever lived." Furthermore he was amusing and very witty. It was at Padre Martini's hands that Wolfgang received his diploma at the Philharmonic Academy. In Italy he met Jommelli and Hasse (1771), who said of him, "This boy will throw us all into the shade." But of all those he knew, Joseph Haydn was the most important influence.

While in Augsburg he had opportunity to play the new pianoforte (Stein's), and at Mannheim (1778), he met many celebrities. But beyond all, he heard there the exceptionally fine orchestra which opened his eyes to greater possibilities of instrumentation and introduced him to the clarinet. Now, too, he began to realize the value of opera in German, which he was to establish. At this time his father feared that he would marry Aloysia Weber (singer), on account of whom he had broken his tour. But the following year she spurned him. In Paris the same year he absorbed French opera, although in his letters he hurled invective at the singers. But he was diplomatic enough to keep out of the Gluck-Piccinni controversy.

As early as 1770 and through 1782, Mozart had shown himself to be far above his contemporaries in the quality and mastery of his materials. He had won in every musical competition he entered. Nevertheless, no patronage by anyone that could free him financially was vouchsafed him and jealousies raged. But he had been decorated, flattered, admitted into fellowships and had produced five operas with professional but not financial success.

In 1781, his turning point in operatic mastery came with *Idomeneo, King of Crete;* he became engaged to the sister of Aloysia Weber, Constanze; and took up his residence in Vienna, where he produced his epoch-making *The Abduction from the Seraglio* (1782).

Due to lack of copyright protection, Mozart made little on his compositions, nor were his public appearances as a clavier virtuoso and his teaching very lucrative. But the money he did make was often spent haphazardly, for he had no business sense and, besides, it came in spasmodically. Among his pupils at that time were young Hummel and Thomas Attwood, an English organist.

In 1783 his wife took part in a mass written by him and given in Salzburg, and he finished a set of string quartets, later dedicated to Joseph Haydn. This year, too, saw the completion of his quintets for piano and wind instruments. About now he joined the Masonic order,

and his gregarious, joy-loving nature impelled him to try to found a new society! He was too convivial for his own good, considering the tremendous amount of work and travel he had to do. Dancing and masquerading were a passion with him!

The Marriage of Figaro was performed in Vienna and was such a success that Emperor Joseph made him court composer at about $400 a year—a slight reward!

Ever hoping for patronage and receiving only honors, he was never relieved of money stringencies. Sensitive, too, because of the jealousies of petty musicians, among them Salieri, and wasting himself in too many social diversions, his health began to break. In fact he never was well after a triumphant visit to Prague in 1787. During his last years he wrote his three greatest symphonies (1788), two operas, and the poignant *Requiem*, ordered by a then unknown patron. At this crisis, Da Ponte, his librettist, urged him to go to London with him. Mozart refused. He wrote the following letter in Italian, probably to Da Ponte: "I wish I could follow your advice—but how can I? I feel stunned, I reason with difficulty and cannot get rid of visions of the unknown man—he presses me and impatiently demands the work. I go on writing, for composition tires me less than resting... I am at the point of death; I have come to an end before having had the enjoyment of my talent... I must finish my death song. I must not leave it incomplete." During his work on the *Requiem* he was constantly conscious of his impending death and reiterated, "I feel I am not going to last much longer, some one has certainly given me poison." On the afternoon of his death, he and a few friends sang parts of the immortal work, and during the *Lacrimosa*, Mozart wept and said to his friend, Franz Sussmayer, who ultimately finished it, "Did I not say I was writing the *Requiem* for myself?" Later he asked his wife to inform Albrechtsberger that he would not be able to accept the directorship of music at St. Stephens, the only post that had ever been offered to him which could have assured him economic freedom!

"At midnight on December 5, 1791, he lost consciousness and fell into a slumber from which he did not awake. His wife was so overcome that she was too ill to attend his funeral. A few faithful friends followed the coffin, but had to turn back, as a furious tempest was raging and they could not force their way through the driving rain and sleet. Thus passed one of the rarest spirits that has ever brought music to earth, and he lies in a grave unknown and unmarked. In 1859, the city of Vienna erected a monument to his memory near the spot where he was probably buried" (*How Music Grew*).

MOZART'S WORKS.—"I believe in God, Mozart and Beethoven," was Wagner's creed, "*Nach Gott kommt Mozart*" (after God comes Mozart). This shows in one of many instances how the greatest musicians evaluate this well of iridescent waters.

Mozart had the ability to keep his art within a formal frame and yet give it spontaneity, freshness, verve, power, humor, and an engaging quality. Not that he did not go far afield for harmonic effects outside of the range of lesser men of his day. He did. But his success was based, doubtless, on the logical and imaginative uses of thematic material, the essence of his exquisite taste, sensitiveness to beauty, felicitous melodic facility, training and thorough immersion and interest in past and contemporaneous musical forms.

And so emerged Mozart, excelling in every form of musical art, with an output of far more than one thousand works, although he died before he was thirty-six!

Not counting spurious works, he wrote about thirty-five songs; thirty-six vocal canons; over fifty concert arias; several part songs; much church music, including eighteen masses, many motets, and seven cantatas; much piano music, including seventeen solo sonatas, five for four hands, many minuets, variations, etc.; seventeen church sonatas for strings and organ; much chamber music including thirty-seven violin sonatas, twenty-six quartets, ten quintets, etc.; twenty-six concertos for piano, and many for violin, flute, horn, bassoon, etc.; innumerable works for orchestra, including forty-nine symphonies, about thirty divertimenti, etc.; and twenty-four operas and other stage works.

Although Mozart is recognized as an epoch-making figure, the works of his last years mark him as an unsurpassed genius. These include the three symphonies of 1788, four of the string quintets (with two violas), some of the piano concertos, and the operas from *The Abduction from the Seraglio* on.

OPERAS.—Mozart, instead of going to mythology and antiquity for his characters, chose more modern, and occasionally contemporary subjects, and he brought to opera a human quality not found before. Gustave Kobbé says he gave the human voice a "clang it hitherto lacked." After his death no operas save his own and a few of Gluck's held the stage, until in 1814 were given Beethoven's *Fidelio*, and in 1816 the *Barber of Seville* by Rossini, who said, "Mozart is not the greatest musician, he is the only musician!"

And so this young man established German opera by using methods of his day, but better than anyone else. His finest period came after Gluck. His keen perception, intuitive grasp, imagination, and flair for the dramatic took the place of Gluck's analytical and philosophical bent.

Mozart remade opera and in it he found an outlet for his genius. At first he conformed to Italian conventions, absorbed Gluckian devices, and revivified the *Singspiel*, a type of comic operetta, akin to the *vaudeville* in France, a string of tunes and intermezzi (Chap. 11). But from 1781 he shows his extraordinary originality in his command of vocal, instrumental and scenic construction; and in building opera as he would a symphony, on tonal relations, yet with outpouring of melody, economy of expression, charm, enchanting union of color, form, action and dramatic sagacity. His characterization of persons of the plot were faithful, even when the characters were faithless! He wrote the best Italian opera of his day as well as the first German operas of importance. His librettos were not what a Gluck or a Beethoven would even have considered but he used them as if he were Apollo himself! Finally every one of the operas from 1781 are still a delight and according to E. J. Dent: "The aged think of him as a respected classic, the elderly as a classic, much overrated, while the present generation has discovered him with a whole-hearted enthusiasm." But he says later, "Mozart's operas are no more a fit subject for either criticism or enthusiasm than are the epistles of St. Paul."

Mozart came into an era of music when the Italian aria was in the minds of all composers. Not only was this the crux of opera, but the dominating influence in all instrumental music. We cleave to the instrumental, having lost much of the old vocal consciousness, but the musicians and audiences of Mozart's day predicated all forms of music and appreciation on singing. This explains the predominance of the tune in the 18th century and Mozart's superabundant power of melody, even in his refreshing contrapuntal passages.

Italian opera flourished in Europe; it was indeed more popular in Vienna than in Rome. The Germanic states loved the *Singspiel*. Although it was usually frivolous and had a commonplace text, it attracted even Goethe, who said, after seeing the flawless *The Abduction from the Seraglio*, that in it Mozart had put an end to the efforts of all others writing in this shapeless and inadequate medium.

During his travels this arch-melodist had, with ecstatic delight, become familiar with the dramatic works of Hasse, Handel, Christian Bach, Paisiello, Pergolesi, Jommelli, Piccinni in Italy and England, and Hiller, Dittersdorf, Gassmann and Holzbauer in Germany and Austria. But his overwhelming desire was to write German opera which could take the place of Italian, and although the Emperor sided with him, the court favored Italian music in all its ramifications.

Mozart's principal operas before 1781 which showed his youthful precocity were: *Bastien et Bastienne* (Vienna, 1768), *La finta sem-*

plice. (*The Artful Rogue,* Salzburg, 1769), *Mitridate re di Ponto* (*Mithridates, King of Pontus,* Milan, 1770), *Ascanio in Alba* (Milan, 1771), *Il sogno di Scipione* (*The Dream of Scipio,* Salzburg, 1772), *Lucio Silla* (Milan, 1772), *La finta giardiniera* (Munich, 1775), *Il re pastore* (*The Shepherd King,* Salzburg, 1775), and *Thamos König in Ægyptien* (*Thamos, King of Egypt,* Salzburg, 1779 or 1780). Mozart had some good luck but his ambitious father exaggerated the villainies (?) of both his managers and his rivals.

In 1781 his chance came to write an opera for the Munich carnival. *Idomeneo, re di Creta,* composed with a rather poor libretto by Abbé Varesco, was a mixture of Italo-French methods, with French stage effects and the Italian grand style. But because of the alchemy of Mozart's genius it succeeded. Here for the first time he realized that he had the material for success.

Eighteen months elapsed before he finished *The Abduction from the Seraglio* (*Die Entführung aus dem Serail*). During his wooing of Constanze he had been engaged on this opera. It had been ordered by the impresario Stephanie (the younger), for production in 1781, but Gluck's *Alceste* and *Iphigénie en Tauride* were given instead. The following year, however, *The Abduction* had a smashing success. "Too fine for our ears, my dear Mozart, and there are too many notes in your score," quoth the Emperor, to which Mozart replied, "Just the exact number required, not one more or less, your Majesty." Although Mozart called this a *Singspiel,* its continuity of plot and music was so far in advance of the older haphazard form, that *Singspiel* languished thereafter. German *opera* was proclaimed by Mozart's new departure, as a vital positive achievement. It overflows with humor, clever situations, enchanting melody—an *opera buffa* born of the inspiration of a young, ardent, creative musician.

After *The Abduction,* four years elapsed in which were written, among other things, the *Haffner* and *Prague* Symphonies, fourteen piano concertos, and six quartets dedicated to Haydn, showing Mozart's unflagging progress. He studied, in these years, J. S. Bach and Handel at Baron van Swieten's suggestion, and launched upon a debauch of fugue writing. He now rejoiced in his power.

Soon after, Lorenzo da Ponte, an Italian, arrived as librettist with Salieri's Italian Opera Company (1783). Mozart was fortunate enough to engage him for the libretto of *Le Nozze di Figaro,* based on a comedy of Beaumarchais. Da Ponte was practiced and erudite. Mozart translated his theme, which might have been sheer vaudeville in lesser hands, into pure art, yet he kept the Beaumarchais flavor of spontaneity and gaiety. In Italian design, it gave the singers, all but two

of whom were Italians, excellent parts. The concerted pieces were superbly contrived and the story and music are progressively engaging, with a wealth of scintillant melody and fun. Needless to say it has always been a favorite, because it is ably constructed, even though complicated in plot, and is easy to interpret. It was first produced in 1786.

Don Giovanni (Prague, 1787), the result of Mozart's gratitude to the people of Prague, was written on Don Juan, a theme regnant in Europe and suggested by Da Ponte. Mozart is said to have written the overture the night before the production, and the orchestra had to read it at sight, at the performance. It illustrates Mozart's grasp of musical characterization. It is one of man's masterpieces of art with tragedy set in sparkling melody that tips off sentiment and rollicking wit. It succeeded in Prague and also in Vienna, but in the Austrian capital it did little for Mozart's renown or purse.

On the way to Berlin, the next spring, Mozart gave an organ recital at the invitation of Johann Friedrich Doles, a pupil of J. S. Bach, at the St. Thomas' in Leipzig. Arrived at Berlin, Mozart refused to become the *Kapellmeister* of the King of Prussia on account of his loyalty to the Emperor. Although it might have been because the atmosphere of Vienna suited Mozart's love of gaiety! Mozart then wrote six quartets commissioned by the King and the Stadler clarinet quartet. Next year the Emperor ordered an opera, and gave Mozart the theme—*Così fan tutte ossia la scuola degli amanti* (They All Do the Same, or, The School for Lovers). Da Ponte fortunately was librettist. In the hands of these two men a rather silly story was wrought into an excellent *opéra comique*, frivolous, sparkling, with tripping dialogue and fascinating music. E. J. Dent says that this opera "in January 1790 must have served a last jest at the departing age, to those who understood the humor of it." This marks the end of the collaboration of Mozart and Da Ponte, who later went to America.

Now, Mozart fled to Trieste because of intrigue in Vienna. The year that Emperor Joseph II died (1790) he wrote *La Clemenza di Tito* (*The Clemency of Titus*), given in Prague, 1791, the first of Mozart's operas to be heard in London, fifteen years after his death.

Hopeless now of getting a remunerative post in Vienna, Mozart made a tour, which was financially unsuccessful. It left him broken in health. But he accepted from Emanuel Schikaneder, a purveyor of German operetta, a commission to write operas for his troupe because, although the court favored Italian opera, the people wanted German. While writing *The Magic Flute* (*Die Zauberflöte*), the libretto of which he worked over with Schikaneder, he was interrupted twice by orders for *La Clemenza* and the *Requiem;* finally the opera was completed

and given in Vienna (1791) during Mozart's last days. The result was disappointing. It was repeated more successfully, and even Salieri confessed to liking it. Here Mozart used a theme based on Masonry, which was then attracting devotees. It has a complicated plot, is fantastic, humorous, religious, and allegorical. Again Mozart wrote a masterpiece of spiritual sublimity and human dualism. He called *Don Giovanni* a *dramma giocoso; The Magic Flute,* grand opera; and *The Marriage of Figaro, opera buffa.*

INSTRUMENTAL MUSIC.—Mozart, following the inventions of his revered master Joseph Haydn, naturally gave himself to the string quartet as a means of expression. Jahn says that the Emperor likened Mozart's quartets to snuffboxes made in Paris and Haydn's to those made in London. His contemporaries saw their grandeur and dignity in clarity and purity of form. The six quartets dedicated to Haydn (1785) were considered "too highly spiced to be palatable for any length of time." Furthermore, Mozart's Italian publisher sent them back to be corrected because of the unusual harmonies! The introduction to the C major Quartet was a hard pill for his contemporaries, it was far beyond his time. If he had lived he might have forestalled the Beethoven innovations, especially those which deepened emotional expression and led to romanticism. Had he written nothing else, these exquisite works would have marked him as a genius. Later in his D major Quartet, he made an attempt, without sacrificing form, to meet the public taste. It is technically beautiful, and a bit of humor akin to Haydn's is heard. At the request of Friedrich Wilhelm II of Prussia, he began his later quartets (1786-1790). In all his work there is unity; the solo instrument never intrudes too formidably; there is a superb sense of proportion, elegance and beauty.

In his four great string quintets (1787-1791), a form Haydn did not cultivate, he followed his quartet technique, but loving the viola he doubled it. This resulted in a nice tonal balance.

The serenades (*Nachtmusik* and *Ständchen*), played under the windows of the celebrated, were usually scored for six wind instruments: two clarinets, two horns, two bassoons, and sometimes two oboes were added. They were given often at meals as *divertimenti* similar to those heard in *Così fan tutte* and *Don Giovanni.* Mozart enlarged on these forms, using more winds and strings. *Ein musikalischer Spass,* a musical joke, ridicules the musical clichés of his day and is one of the few known musical satires. These *divertimenti* usually were in six movements ranging from slight to sublime compositions. Save for those written for domestic use, they were designed for outdoor performance.

SYMPHONIES.—Of his forty-nine symphonies, the greatest are those

of 1788, the E flat major, G minor and C major, the so-called *Jupiter*, all written in less than two months! Sick, tired, and discouraged, this supernal genius again excels all others, leaving a heritage to Beethoven and Brahms. In his symphonies Mozart acquired freedom, his melodic gift broadened, his invention seems immeasurable. Everything is worked out to strengthen, to advance his scheme. His wind instruments gain individuality and contribute their own nuance and beauty, and the orchestra as a whole is unified, although each group contributes its own characteristic part. At first he takes various men as models, until he triumphs over his supreme model, Haydn. The last three, each different in mood, sum up his achievement. The fugue at the end of the fourth movement of the *Jupiter* is a memorial to his teacher, Padre Martini, and his reverence for J. S. Bach. Schumann speaks of the "swaying Grecian grace" of the G minor, and Jahn says of the E flat, "It is a veritable triumph of euphony." In this he uses clarinets. It is said that in his Salzburg works no clarinet parts appear because the town lacked this newer wood wind.

Jahn makes the following points about Mozart's best symphonies, which are applicable to all his mature works:

1. Perfection in the art of counterpoint.
2. Enthralling interest of the development in each of the movements due to manifold resources of counterpoint.
3. Freedom of treatment, producing independent movement of the parts.
4. Wind instruments used separately and in combination.
5. Use of bass viols and strings.
6. Orchestra as a living organism expressing, in healthy sound and rapturous melody, the creative forces and the harmony of tone and whole idea.
7. Division of tonal color, blending and balance.
8. Unity of idea and its expression.

To which may be added his incomparable spontaneity.

Mozart developed K. P. E. Bach's concerto with infinitely more invention, color, and shimmer. He wrote eight for clavier, six for violin, one for three claviers, and a number for wind and string instruments. They fall into two groups; the first are dainty and charming, and the later Viennese clavier concertos are, says Grove, "perfect in style, melody and balance and often showing a freedom of structural organization. . . ." Beethoven studied them. The horn concertos were written probably for fun. The concerto for clarinet, which instrument Mozart loved, is the foundation of the art of clarinet playing.

PIANO WORKS.—Mozart had high ideals as a successful virtuoso of the keyboard. His aim, according to Jahn, was "not chord playing or production of mass effects but clearness and transparency, qualities which belonged to the instruments of his day.... While the tendency of modern executors is to turn the piano into a sort of independent orchestra, Mozart's endeavor was to reveal the piano in clear and unmixed contrast with the orchestra." In addition, he insisted upon feeling. His declaration that Clementi was a mechanical player without feeling proves this. This clarity and need for swift execution is seen in nearly all his piano works, fantasias, sonatas, short pieces and concertos, and they today are the basis for piano education, in spite of the imperfect pianoforte of his time. He reveals his wit, humor, passion and meditativeness and the best of his sonatas are invaluable possessions. He adheres to regular sonata form (Chap. 18) in which the first movement is the most important and characteristic. The second theme emerges logically, independently, and in sharp contrast to the first, "song-like melody" (Jahn) under the influence of K. P. E. Bach, inherent in Mozart and his training, is his thematic stamp. New melodies he used for connective material with unbounded fecundity, giving a crystal-clear, aurally kaleidoscopic effect, so enchanting in his phenomenal output of almost twenty-five years!

MASSES.—Mozart's vocal works such as the masses, particularly those of later life, show his grasp of this form. In the sixth Mass in F, he first shows himself master. The *Credo* is based on the subject of the *Jupiter* Symphony fugue. But in the *Requiem*, finished by Sussmayer and ordered for Count Franz von Walsegg of Ruppach, although Mozart was dying while writing it, he again excels in a form espoused by the greatest composers.

As to his songs, he wrote thirty-five, many of which are gems of beauty, and his operas and sacred works, not yet sufficiently appreciated, are mines of enchanting song, because of his rare feeling for vocal essentials and human sympathy.

And finally—it can be said that it is doubtful whether another such God-sprung genius has ever lived or will ever live again.

SUGGESTIONS FOR FURTHER READING

The Life of Mozart. 3 Vols. Otto Jahn. Translated by Pauline D. Townsend. Novello, Ewer & Co., London. 1882.

Mozart. Eustace J. Breakspeare. Dutton.

How Music Grew. Bauer and Peyser. Putnam.

Wolfgang Amadeus Mozart. J. G. Prod'homme. Adapted from the works by A. Schurig. 1925. Librairie Delagrave.

The Complete Opera Book. Gustave Kobbé. Putnam.
W. A. Mozart, Sa vie musical et son oeuvre de l'enfance à la pleine maturité (*His Musical Life and His Work from Childhood to Full Maturity*). 2 Volumes. T. de Wyzew and C. de Saint Foix (1756-77).
The History of Music. W. S. Pratt. Schirmer.
Life of Mozart. Including his correspondence. Edward J. Holmes. Everyman's Library. 1921.
Mozart. Marcia Davenport. Scribner.
Mozart: The Man and His Works. W. J. Turner. Tudor Publishing Co.
The Letters of Mozart and His Family. Ed. Emily Anderson. Macmillan.
Mozart: His Character, His Work. Alfred Einstein. Oxford. 1945.
Music in History. McKinney and Anderson. American Book Co.

20. BEETHOVEN—THE BRIDGE BETWEEN THE CLASSIC AND THE ROMANTIC

The Revolutionary Age — Beethoven the Great Democrat — Childhood — Teachers — Bagatelles — Visits — Mozart — Von Breunings — Beethoven in Vienna — Teachers — His Friends and Patrons — Unsalaried Secretaries — Deafness — His Dedications and Loves — "The Immortal Beloved" — Goethe — Success — London Philharmonic — New York Beethoven Society — Greatest Living Composer — "The Mad Musician" — Death.

THE REVOLUTIONARY AGE.—Ludwig van Beethoven (1770-1827) came into a world of revolution when ideas of life, liberty, and equality were rife. With the American Revolution, the French Revolution and the Napoleonic wars the day of the individual had dawned! And the great democrat, Beethoven, reflected not only the universal point of view, but the environment of his own sordid childhood which had forced him to realize the value of independent thinking and self-reliance. In time he won his place with the seers of his age—Goethe, Schiller, Kant, Fichte, Humboldt, Haydn and Mozart. And like a seer, he was "an acme of things accomplish'd, an encloser of things to be" (Walt Whitman).

Ludwig, born December 16, 1770, was the second child of Johann van Beethoven, musician to the Elector of Cologne at Bonn, and Maria Magdalena Kewerich, daughter of the head cook at Ehrenbreitstein castle. The father was of Flemish descent, which accounts for the *van* before the name, which means beet garden. He was an improvident drunkard, and Ludwig's home was poverty-stricken and unhappy.

His music education was superintended by his father and Thomas Pfeiffer, a boon companion, and his lessons were often accompanied by blows and brutal scoldings. The father was ambitious to make a second Mozart of Ludwig. He was taught to play the clavier and the violin, and soon he composed little pieces, but he was not of the prodigy type.

Fortunately before he was eleven, he became the pupil of Christian Gottlob Neefe, composer and organist, who taught Ludwig Bach's

Well-tempered Clavichord, and set him on the path of a real philosophy of music, which later led him to re-create the existing forms into revolutionary art works.

In Robert Haven Schauffler's *The Mad Musician*, the condensed version of his *Beethoven: The Man Who Freed Music*, we read that the first drafts of the *Bagatelles* (op. 33) were probably written in 1782. "The lad of eleven actually sounded a new note in the history of piano literature. These little pieces, though not so remarkable in content as was Beethoven's highly original use of the word 'Bagatelle,' were destined to be powerful factors in freeing the piano from its slavery to the larger forms exclusively. The *Bagatelles* founded the family which was to boast such progeny as the Schubert *Impromptus*, the Chopin *Préludes*, the Schumann *Kinderscenen*, the Brahms *Intermezzi*, and Debussy's *Arabesques*."

Schauffler also relates that in the Bonngasse where Beethoven lived, among his musical neighbors were the Salomons, one of the sons afterward becoming the impresario of Haydn's London concerts; the Rieses, the father who taught Ludwig the violin, and the son who was his pupil in Vienna; and the Simrocks, one of whom was his future publisher.

At thirteen, Ludwig became accompanist, without pay, for the rehearsals of the court operas, and was second organist to Neefe.

At sixteen he went for the first time to Vienna, where he met Mozart. He played for the older musician, who thought he had prepared the improvisation and showed no interest in him. Beethoven begged Mozart for a theme, on which he improvised so extraordinarily that Mozart remarked, "Pay attention to this boy; he will make a noise in the world some day!" He was recalled to Bonn by the death of his mother, whose passing caused him much grief.

He had been forced to leave public school in 1783. Four years later he was befriended by the von Breuning family, and was treated as a son by Frau von Breuning who encouraged his love for literature and tried to give him culture. He taught Eleanore and Stephan, who became his life-long friends.

Two important friends, Franz Wegeler, who later married Beethoven's first love, Eleanore von Breuning, and Count Ferdinand von Waldstein date from this period. Ludwig was viola player in the court orchestra, gave lessons, and officially had charge of his father's salary in order to support his younger brothers and sister.

In 1792 Haydn, on his return from London, passed through Bonn, examined a cantata written by the young composer, and advised his going to Vienna to become his pupil. Count Waldstein obtained his

leave of absence from the Elector, and sent Beethoven off to Vienna with the advice to "work assiduously and receive Mozart's spirit from the hands of Haydn."

VIENNA.—When Beethoven at the age of twenty-two arrived in Vienna, "He was small, thin, homely, pock-marked, unkempt, morose-looking," writes Schauffler. "...His only assets were a strong personality, a few letters of introduction from Waldstein—and genius."

Beethoven studied harmony and counterpoint with Haydn, but says Hadow: "The lessons were not altogether successful. Haydn was a careless teacher, Beethoven a self-willed and refractory pupil." Basically their characters were antagonistic. At the same time Beethoven had lessons in secret from Johann Schenck, and when Haydn returned to London, studied with Albrechtsberger, who advised a young student, later, to have nothing to do with him, saying, "He has learned nothing, and will never do anything in decent style!" He also worked some with Antonio Salieri (1750-1825), opera writer and *Kapellmeister* at the Vienna court.

HIS FRIENDS AND PATRONS.—Beethoven quickly made friends with the Austrian aristocracy who recognized and appreciated his genius. He was invited to live at the home of Prince Karl Lichnowsky, and the friends of this period, among whom were talented amateurs, included Prince Lobkowitz, Baron van Swieten, Count Fries, the Esterhazys and Baroness von Ertmann.

For the first time, a musician was received on a footing of social equality which had not been granted even to Haydn or Mozart. This was due partly to his own personality and partly to the age, in which the individual demanded his rights. As Schauffler expresses it: "Here and now, in the person of young Beethoven, the musician suddenly cast off his social inferiority and moved above the salt." ("On patriarchal dining tables of feudal times, the large salt-cellar marked an important social boundary. The gentry sat above, the common people below, the salt." *The Mad Musician*, p. 23.)

This patronage is the more surprising as Beethoven was notoriously quick-tempered, oversensitive, bad-mannered, and abrupt. He delighted in practical joking when leveled against the "other fellow." He was a fighter and was in open warfare with the musicians of Vienna. Sir George Grove wrote in the *Dictionary* of which he was the first editor, "They laughed at his eccentricities, his looks and his Bonn dialect, made game of his music, and even trampled on it, and he retorted with both speech and hands."

Another group of friends acted as unsalaried secretaries throughout his life. They tried out his string quartets and other works with him, and took care of his needs. They stood his irascibility and erratic moods because he was kind-hearted, sympathetic, steadfast, full of humor, and heroic. When Beethoven threw them out of the door, they literally came back through the window! These factotums included Carl Amenda, a divinity student and amateur violinist; Ignaz Schuppanzigh, a violinist whom Beethoven nicknamed "Milord Falstaff"; Nikolaus Zmeskall, a Bohemian baron and violoncellist who was Beethoven's "Music Count" and "Baron Greedygut"; Count Ignaz von Gleichenstein; Krumpholz, nicknamed "My Fool"; Ferdinand Ries, a pupil from Bonn; Anton Schindler, his first biographer; and Carl Holz, second violinist in Schuppanzigh's Quartet.

As a pianist, Beethoven won fame in a period of superficial virtuosity, for his extraordinary depth of feeling, fire, imagination and unsurpassed powers of improvisation.

His first public appearance was at a benefit concert (1795) for the widows and orphans of the Society of Musicians. The same year his Opus 1, three trios for violin, violoncello and piano, was published. Haydn advised Beethoven not to publish the third of these, probably because it belonged to a new order which he could not follow. His criticism annoyed Beethoven who, nevertheless, dedicated his Opus 2, the first three piano sonatas, to him.

After the death of his father, Beethoven brought his brothers, Kaspar Anton Karl and Johann Nikolaus, to Vienna. His association with them was none too pleasant.

DEAFNESS.—Just as he was arriving at a most enviable position economically, socially and artistically (1798), Beethoven had the first inkling of the greatest tragedy which could befall a musician—deafness. He hid the truth as long as he could, but due to this catastrophe, his nature and style of composing underwent a change. His works deepened in emotional expression and became more tragically poignant, and he produced masterpieces under such a terrific handicap as only a man of his genius, determination, powers of concentration and character could overcome.

His deafness may have been one of the direct causes of the romantic movement in music, as it was so calamitous that it drove Beethoven to find solace in expressing his feelings in a more personal and emotional music than any composer had ever before attempted. The compositions of his third period, which were not understood by his contemporaries, were criticized as being the work of a deaf man who did not know what he was writing.

His Dedications and His Loves.—Beethoven must have discharged many social obligations with the dedications of his compositions. These read like the Viennese social register of the day. Not servile attempts to ingratiate himself with the nobility, for the most part they were greetings to his friends, associates, pupils and loved ones. Some of the recipients have become better known through Beethoven's dedications than by any personal achievement.

He was, apparently, susceptible to, and at the same time prudish about women. Ferdinand Ries said that "he was frequently in love, but generally only for a short period." He longed for marriage, but while he received much attention and was attractive to women, on several occasions, the social barriers seemed suddenly to be raised when he became serious. His teaching often brought him into close contact with women of nobility, with several of whom he fell in love.

In Schauffler's chapter entitled *The Mortal Beloveds,* he quotes Wegeler as saying that Beethoven occasionally "made a conquest which would have been difficult if not impossible for many an Adonis!" Among the "mortal beloveds" are Countess Giulietta Guicciardi, to whom the *Moonlight* Sonata is dedicated, and who was the "dear, fascinating girl who loves me and whom I love"; Frl. Magdalena Willmann, an opera singer from Bonn; Therese Malfatti; the two sisters, Countesses Therese Brunswick and Josephine Deym; Bettina Brentano, who as a young girl brought Beethoven to the attention of her friend, Goethe, to whom she wrote: "When he [Beethoven] is in such a state of exaltation his spirit begets the incomprehensible and his fingers accomplish the impossible." (*The Mad Musician,* p. 171.)

There was also Amalie Sebald, who was in Teplitz where Beethoven went for his health (1811). Some of the biographers claim that she was the "Immortal Beloved," whose identity has never been convincingly solved. That there was an "Immortal Beloved" was disclosed after Beethoven's death by the chance discovery in a secret drawer of two touchingly beautiful love letters. Whether they were copies of letters sent to the unknown lady, or notes returned after a denouement, no one knows. But with Schauffler "we cannot forbear a wistful regret at the unsolved enigma of the immortal Isolde who shared with him his crowning passion."

Beethoven and Goethe.—After meeting Beethoven (1812), Goethe's impression was that the composer was a "self-contained, energetic, sincere artist." This opinion was soon changed by Beethoven's refusal to step aside for the Empress and her court. And Goethe next wrote of him as an "utterly untamed personality."

The same year interfering in his brother Johann's affairs, Ludwig

forced him into an uncongenial marriage. After the death of the other brother in 1815, the nephew Karl, who was a source of much worry and unhappiness, was left in the custody of Beethoven and of Kaspar Anton Karl's widow, whom he called "the Queen of the Night." Beethoven must have been as difficult a guardian as Karl was a charge, although he was exaggeratedly fond of the boy. Sir George Grove claims that Karl "embittered his existence with worry of continued contentions and reiterated disappointments, and at last, directly or indirectly, brought the life of the great composer to an end long before its natural term."

His compositions were sought after by the publishers and for most of his life he was situated comfortably. He was guaranteed an annuity by some of the Viennese nobles, and when the currency depreciated so much as to reduce his income materially he went to law to have the full value of the amount paid to him. He apparently was unscrupulous in driving bargains with his publishers and was known to take advantage of several of his commissioners, including the London Philharmonic to which society he gave one of his worst scores instead of composing a new symphony according to promise. He seemed pursued by fear of poverty and with the desire to provide for the nephew. And he often pleaded poverty because he refused to touch seven bank shares and money he had saved, regarding them as Karl's property which he was to inherit. He wrote to London asking the Philharmonic Society to give a concert for his benefit as they had offered. The Society advanced him one hundred pounds on the proceeds, and in return he offered to finish the tenth symphony, sketches of which he claimed to have in hand. Death interfered with his making good the promise and in 1927, the year of the Beethoven Centenary, the Beethoven Association of New York reimbursed the London Philharmonic.

The Beethoven Association is also responsible for the publication of Alexander Wheelock Thayer's *Life of Beethoven* in English. Mr. Thayer (1817-1897), an American, devoted years to gathering authentic material for a biography which was published in German in Berlin. In 1921, the society published the valuable source book, in three volumes, translated by H. E. Krehbiel.

In spite of the fact that his later works were not fully appreciated, Beethoven was considered the greatest living composer. A new composition of his was an event; he was treated with reverence by Viennese and outsiders. He read much, especially in the later years when his deafness made him a social recluse. Homer, Shakespeare, Ossian, the contemporary poets and the works of the philosophers were his familiars. "Without pretending to be really learned I have always endeavored

from my childhood, to grasp the thoughts of the better and wiser men of every age. Shame to the artist who does not feel obliged to go at least thus far," he said (*The Story of Music*, Bekker).

His love of nature carried him to extraordinary lengths. He often left his house while thinking out a new work, sketch book in hand, to walk through the woods all day, mumbling, humming, gesticulating and shouting, so that he won the title of "the mad musician." Little wonder that he was once arrested as a vagabond!

In Beethoven's last days he received a present of Handel's works, and he remarked paraphasing the *Messiah*, "My day's work is done. If there were a physician who could help me, his name should be called Wonderful."

He passed March 26, 1827. A flash of lightning and a crash of thunder brought the dying Beethoven to an upright posture; he clenched his fist, a rebel to the last, and he dropped back dead. He was buried with great pomp and all the musicians of Vienna did him honor. Schubert was one of thirty-six torchbearers. At least twenty thousand followed the hearse. In 1863 the grave was removed from the Währing cemetery to the Central Friedhof in Vienna. "Over him rises an obelisk," says Schauffler, "significantly marked in bronze by that ancient symbol of divine creativeness, the serpent biting its own tail. This encloses a butterfly—mute witness to the immortality of man's re-creative genius."

SUGGESTIONS FOR FURTHER READING

See Chapter 21.

21. "BEETHOVENISM" AND THE PIANOFORTE

"Beethovenism" — Classic Versus Romantic — Beethoven's Three Styles — Hadow's Summary — Symphonies — String Quartets — Other Chamber Music — Concertos — Piano Sonatas — Fidelio *— Beethoven's Contributions — To the Sonata — To Variations — To the Orchestra — Dynamics — The Pianoforte — Experiments — Early Makers — Piano Virtuosi — The Étude and Its Composers.*

"BEETHOVENISM."—Beethoven had no intention of being an innovator. "The new and original is born of itself without one's thinking of it," he said. Most of his compositions are based on the sonata, which he inherited from Haydn and Mozart. As his musical individuality developed, he enlarged the scope of the sonata through his masterful sense of construction, and used the formalism of the 18th century as a vehicle for the expressive impulse which became the romanticism of the 19th. "Alternating through the story of the arts," says Schauffler, "run the rhythms of two opposing but complementary impulses: classicism and romanticism. One is the architectonic, clarifying, the other is the adventurous, enriching impulse... Beethoven embodied in his one person the ideals of both... and held the balance true between them. He was at once the eternal sage and the eternal youth. If any artist of any sort can ever be said to have brought one age to a close and inaugurated the next, Beethoven was that artist.... Indeed, this was so largely his unaided achievement that the younger movement should, perhaps, be called not romanticism, but Beethovenism" (*The Mad Musician,* pp. 77, 78, 79).

Although he wrote *Fidelio,* his only opera, the *Missa Solemnis* and the C major Mass, the oratorio *The Mount of Olives,* many songs, and the *Choral* Symphony, Beethoven was predominantly an instrumental composer. His opus numbers continue to 138, but his last work, completed October 30, 1826, three months before his death, was the F major string quartet, opus 135.

Beethoven's music cannot be grouped into periods characterized by certain types, as were Bach's organ compositions, chamber music, and

church music. Rather have we accepted W. Lenz's division as set forth in his *Beethoven et ses trois styles* (*Beethoven and His Three Styles*). The work of imaginative creators usually falls into three categories: the stage of imitativeness; the development of individuality; and the transcendent period. With Beethoven these three stages are clearly defined.

Beethoven's second period began with the E flat major piano sonata, op. 31, no. 3, and two sets of variations, op. 34 and op. 35 (1803), of which he wrote to his publishers: "Both are handled in an entirely new manner... usually I hardly realize when my ideas are new, and hear of it first from others; but in this instance I can myself assure you that I have done nothing in the same manner before."

In the summer of 1815 when Beethoven completed the two sonatas for violoncello and piano, op. 102, and the A major piano sonata, op. 101, the third period, which may be said to have started with the F minor string quartet, *Quartett Serioso*, was fairly launched.

In his study of Beethoven in the *Collected Essays*, W. H. Hadow sums up the three periods: "It may be observed that the succession corresponds closely to the natural growth and development of Beethoven's character. To the first period belong almost all his experiments in varieties of instrumental combination—experiments which his later judgment modified or discarded—and almost all the works in which either theme or topic recalls, however remotely, his predecessors of the 18th century. The second period represents his poetic gift at its full manhood:—the three Rasoumoffsky Quartets, the Violin Concerto, the Piano Concertos in G major and E flat, *Fidelio* with its four overtures, the Mass in C major, *Egmont* and *Coriolan* (overtures), the *Kreutzer*, the *Waldstein*, the *Appassionata*, the Symphonies from No. 3 to No. 8 —all that amazing wealth of vigor and tenderness and noble beauty which sets upon the stage the whole pageant of man's life as it reveals itself in action, and penetrates to its innermost springs of motive and purpose. And so the third period rises from the active life to the contemplative; from the transfiguration of human joys and sorrows to the awe and rapture of the prophetic vision. Sometimes it speaks in parables too hard for our understanding—there is no music in the world so difficult to estimate and appraise; it may be that sometimes the message is too sublime for utterance, and we can only catch faint echoes and intimations of its inner meaning; but where we have ears to hear, it gives us melody the like of which man has never known and will never know again. In the last pianoforte trio, in the last of the sonatas and quartets, in the slow movement of the *Choral* Symphony, there is music which seems to come straight from 'some spiritual world beyond the

heavens,' and the thoughts that it arouses in us are too deep for tears."

To pick out the most frequently heard Beethoven compositions would be to list practically all the opus numbers. More than one hundred works for orchestral instruments, for piano with and without accompanying instruments, and for voices have no opus numbers. (See appendices in the Schauffler books on Beethoven for complete lists of the master's works, also for the compositions which may be heard on automatic instruments.)

The Symphonies

The 9 symphonies may be tabulated, thus:

No.	*Key*	*Opus*	*Title*	*Dedication*	*First Performance*
1	C	21		Baron van Swieten	1800
2	D	36		Prince Carl von Lichnowsky	1803
3	E flat	55	*Eroica*	Prince von Lobkowitz	1805
4	B flat	60		Count von Oppersdorf	1807
5	C minor	67		Prince von Lobkowitz and Count von Rasoumowsky	1808
6	F	68	*Pastoral*		1809
7	A	92		Count von Fries	1813
8	F	93			1814
9	D minor	125	*Choral*	King of Prussia	1824

Beethoven usually wrote in pairs: A serious work was followed by one in a lighter vein. The Third, Fifth, Seventh, and Ninth Symphonies are regarded as greater works than the Second, Fourth, Sixth, and Eighth. The *Eroica* was first written in honor of Napoleon, but Beethoven later tore off the title page. The symphony still remains "Heroic." The *Pastoral* Symphony has aroused discussion as to whether Beethoven intended it as program music. His own description—"more expression of feeling than tone-painting"—belies his subtitles which suggest pure program. If the Third Symphony is "Promethean" the Ninth is "Titanic." Beethoven called it "Symphony with Final Chorus on Schiller's Ode 'To Joy.'" It has moments of transcendent beauty and dramatic power. There are also points of weakness in the choral part, which are more than compensated for by the gigantic plan of the whole.

The String Quartets.—"Beethoven wrote his entire creative being into his three groups of quartets, and had we none of his music except the quartets, they would furnish a complete history of his musical life . . ." says Samuel L. Laciar (*The Chamber-Music of Franz Schubert*, *The Musical Quarterly*, Oct., 1928).

There are sixteen string quartets and the Great Fugue, as follows:

No.	*Key*	*Opus*	*Title*	*Dedication*	*Publication*
1	F	18, No. 1			
2	G	18, No. 2			
3	D	18, No. 3	*Lobkowitz*	Prince von Lobkowitz	1801
4	C minor	18, No. 4			
5	A	18, No. 5			
6	B flat	18, No. 6			
7	F	59, No. 1			
8	E minor	59, No. 2	*Rasoumowsky*	Count von Rasoumowsky	1808
9	C	59, No. 3	*Hero*		
10	E flat	74	*Harp*	Prince von Lobkowitz	1810
11	F minor	95	*Serioso*	N. Zmeskall	1816
12	E flat	127	*La gaieté*	Prince N. Galitzin	1826
13	B flat	130	*"Scherzoso"*	Prince N. Galitzin	1827
14	C sharp minor	131		Baron von Stutterheim	1827
15	A minor	132		Prince N. Galitzin	1827
16	F	135	(last composition)	Johann Wolfmayer	1827
	B flat	133	*Great fugue (Grosse Fuge)*	Archduke Rudolph	1827

The first quartets, which show the influences of Haydn and Mozart, were written for a group of young boys who played regularly with Prince Lichnowsky. So convinced of Beethoven's genius was the Prince that he settled an annuity on the young composer and soon after gave him the set of Cremona instruments which are today in the Beethoven house at Bonn.

The next three quartets, op. 59, were commissioned by Count Rasoumowsky, Russian ambassador to Austria. They belong to one of the richest phases of Beethoven's creative life. From 1804 to 1809 he wrote nineteen masterpieces including the *Waldstein* and the *Appassionata* sonatas, four symphonies, the quartets, the G major and the *Emperor* piano concertos, the violin concerto, *Coriolanus* Overture and his opera, *Fidelio*. So revolutionary were the quartets that some of his friends were shocked, some took them for one of Beethoven's practical jokes. Schauffler tells that an Italian violinist said to Beethoven, "You surely do not consider these works to be music?" to which he replied, "Oh, they are not for you, but for a later age!"

But even more "for a latter age" was the F minor, op. 95, which Beethoven called the *Quartett Serioso*. This is short, concise, and has thematic unity due to its cyclical treatment. This work is regarded as the beginning of his last period.

Opera (works) 127, 130, 132 were commissioned by Prince Galitzin. Op. 131 and 135 complete the string quartets. In form these works are entirely emancipated from the past; there are more and shorter movements—frequent changes of tempi; much condensation

in sonata form and thematic development. "In these five quartets," says J. W. N. Sullivan (*Beethoven: His Spiritual Development*, p. 222), "we have the greatest of Beethoven's music, and much of it is different in kind from any other music that he or anybody else ever wrote. In the last quartets, and particularly in the great three, those in A minor, B flat major, and C sharp minor, Beethoven is exploring new regions of consciousness."

OTHER CHAMBER MUSIC.—Twenty-one *opera* are devoted to chamber music outside of the string quartets, beginning with op. 1, three trios for piano, violin and violoncello; for the same combinations are two trios, op. 70, and the famous op. 97 in B flat. There are five trios for violin, viola, violoncello, and one for two oboes and an English horn (op. 87). There are two string quintets, and one for piano and wind instruments (op. 16); two sextets, one for winds, the other for string quartet and two French horns; the septet for strings and winds (op. 20), which was one of Beethoven's first popular successes; an octet for winds arranged from a string quartet (op. 4), and several serenades, and Variations for piano, violin and violoncello.

Beethoven wrote five sonatas for violoncello and piano; op. 5, nos. 1 and 2, dedicated to Friedrich Wilhelm II of Prussia; op. 69; and two under op. 102, dedicated to Countess von Erdödy, in whose home he had lived. There are ten violin sonatas, beginning with three in op. 12, dedicated to Anton Salieri; two for Count von Fries, op. 23 and 24; three (op. 30) for Alexander I, Emperor of Russia; the famous Sonata in A (op. 47) called the *Kreutzer* on account of its dedication to the violinist of the day, Rudolph Kreutzer; and the G major (op. 96) dedicated to the Archduke Rudolph, who was one of his pupils and an influential patron.

CONCERTOS.—Beethoven wrote five concertos for the piano and orchestra as follows:

No.	*Key*	*Opus*	*Title*	*Dedication*	*First Performance*
1	C	15	(2nd)	Princess Odescalchi née Keglevics	1801
2	B flat	19	(1st)	Edler von Niklsberg	1795
3	C minor	37		Prince Louis Ferdinand of Prussia	1803
4	G	58		Archduke Rudolph	1807
5	E flat	73	*Emperor*	Archduke Rudolph	1808

He wrote one concerto for violin, op. 61, in D, dedicated to Stephan von Breuning, and played by Franz Clement in 1806. A less famous concerto for piano, violin, and violoncello (op. 56) was written for Prince von Lobkowitz about 1805.

THE PIANO SONATAS.—The value of Beethoven's thirty-two piano sonatas in the studio, recital hall, and drawing room seems to grow greater with time. Schauffler speaks of pianists whose Bible starts with *Genesis* in F minor and ends with *Revelation* in C minor!

We tabulate them as follows:

No.	*Key*	*Opus*	*Title*	*Dedication*	*Publication*
1	F minor	2, No. 1		Joseph Haydn	1796
2	A	2, No. 2			
3	C	2, No. 3			
4	E flat	7	*Die Verliebte*	Countess Babette von Keglevics	1797
5	C minor	10, No. 1		Countess von Browne	1798
6	F	10, No. 2			
7	D	10, No. 3			
8	C minor	13	*Pathétique*	Prince Carl von Lichnowsky	1799
9	E	14, No. 1		Baroness von Braun	1799
10	G	14, No. 2			
11	B flat	22		Count von Browne	1802
12	A flat	26		Prince Carl von Lichnowsky	1802
13	E flat	27, No. 1	*Quasi una Fantasia*	Princess Josephine von Lichtenstein	1802
14	C sharp minor	27, No. 2	*Quasi una Fantasia Moonlight*	Countess Giulietta Guicciardi	1802
15	D	28	*Pastoral*	Joseph Edler von Sonnenfels	1803
16	G	31, No. 1			1803
17	D minor	31, No. 2			1803
18	E flat	31, No. 3			1804
19	G minor	49, No. 1	*Sonatinas or Easy Sonatas*		1805
20	G	49, No. 2			
21	C	53	*Waldstein*	Count von Waldstein	1805
22	F	54			1806
23	F minor	57	*Appassionata*	Count F. von Brunswick	1807
24	F sharp	78		Countess Therese von Brunswick	1810
25	G	79	*Sonata facile*		1810
26	E flat	81a	*Adieu, Absence, and Reunion*	Archduke Rudolph	1810-11
27	E minor	90		Count M. von Lichnowsky	1815
28	A	101		Baroness Dorothea von Ertmann	1817
29	B flat	106	*Hammerklavier*	Archduke Rudolph	1819
30	E	109		Frl. Maximiliane Brentano,	1821
31	A flat	110			1822
32	C minor	111		Archduke Rudolph	1823

The early sonatas reflect the virtuosity of the time. The slow movement of op. 10, no. 3, marks a turning point, as it is the first time Beethoven sounds a tragic emotional depth. The *Pathétique*, aside from

having brought the composer fame, is an example of a cyclical device which gives thematic unity to the whole. This device, "a musical phrase which recurs, more or less disguised, in different movements of the same composition," Schauffler calls a *germ-motive*. It is a Beethoven characteristic and can be traced in the *Eroica* Symphony, the *Kreutzer* Violin Sonata and elsewhere. Schauffler also points out Beethoven autographs which he calls *source-motives*, musical phrases which recur more or less identically in different works (Chaps. LV and LVI, *Beethoven: The Man Who Freed Music*).

FIDELIO.—"A magnificent failure," Beethoven's only attempt at opera has been called. *Leonora, or Conjugal Love*, a typical drama of the late 18th century, by Bouilly, was translated from the French by Sonnleithner and named *Fidelio*. The opera was produced in 1805, had three presentations and was withdrawn. He was induced to make cuts and in 1806 it met with more success, but in a fit of rage he took the score away from the opera house. After eight years the libretto was rewritten by Treitschke, Beethoven improved the music, and in 1814 it entered upon a career which is not yet closed in the opera houses of Germany, Austria and occasionally America. There are magnificient pages in *Fidelio* and, if for no other reason, the public is grateful for any production which gave it the *Leonore Overture*, No. 3. There are three *Leonora Overtures* and one *Fidelio*. Beethoven was thus brought to use the dramatic type which included also his *Egmont*, *Coriolanus*, and other less famous overtures (sixteen in all).

While he was not primarily a writer for voice, his works include many songs, and of especial interest in the account of innovations was his song cycle, *An die ferne Geliebte* (*To the Distant Beloved*), which pointed the way for Schubert and the *Lieder* writers to come.

BEETHOVEN'S CONTRIBUTIONS.—Beethoven's sketch books have shown the painstaking care and the pitiless self-criticism with which he worked. No theme was too trivial to be recorded, but the difference between the initial idea and the finished product shows the intricate processes of a genius mind. This mind also showed its mastery in the changes that he wrought in the forms he had inherited from Haydn and Mozart.

In the sonata:

(1) The first movement became more dramatic in character; his modulations were freer; the second subject expanded in length and importance; the modulatory bridges connecting the themes became an integral part of the movement; episodes and secondary themes appeared frequently;

the development section was expanded; and the coda became an important adjunct.

(2) The slow movement deepened in emotional character, seeming to become intensely personal and expressive.

(3) The *Scherzo* is a canvas signed with Beethoven's autograph. Schauffler speaks of it as "perhaps the most original, individual and epoch-making contribution Beethoven made to the forms of music." He took it out of the minuet class and made it "of tumultuous humor and Dionysiac exulation or of elfin wit."

(4) The rondo approached sonata form and expanded under Beethoven's treatment.

In the last period Beethoven handled the sonata with a freedom which led directly to the forms used by the romanticists.

Beethoven took the Variation from its strict form and made of it a fine free medium for his inventive imagination. He wrote many variations in his sonatas, symphonies and chamber-music works, as well as individual compositions, such as those on a theme by Diabelli. Schumann and Brahms built well on the form as Beethoven left it.

Beethoven picked up the orchestra as it was at the end of the 18th century, and soon made innovations in the treatment of the wood winds, particularly the clarinet, horns, and percussion instruments. The trumpets and trombones do not make much progress. The string section, on the contrary, is much changed from Haydn's arrangement of parts. As Adam Carse expresses it in *The History of Orchestration*, "the viola seems to transfer its allegiance, and becomes, so to speak, a large violin rather than a small violoncello." The *Eroica* marks the emancipation of Beethoven's orchestra. In the *tutti* (orchestral ensemble) of the first movement of the Ninth Symphony, Carse says, "... Beethoven touched a type of orchestration well ahead of his time."

In the use of dynamics to increase expressiveness, Beethoven was a pioneer. Sudden change from *forte* to *piano*, strongly accented beats, long and well-constructed climaxes (often achieved by orchestral scoring), heightened the dramatic intensity of his works.

In 1876, Edward Dannreuther wrote of Beethoven: "He passes beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet; where, in unison with all genuine mystics and ethical teachers, he delivers a message of religious love and resignation, identification with the sufferings of all living creatures, deprecation of self, negation of personality, release from the world."

THE PIANOFORTE.—Beethoven called his sonata, op. 106, the *Hammerklavier*, using the German term in preference to its Italian translation, the *pianoforte*.

During the latter half of the 18th century, interest was centered in the manufacture of an instrument to meet the needs of the more expressive music which had come into vogue. A combination of the best points of the harpsichord and the clavichord with more dynamic variety, greater volume of tone and more resistance, was sought.

Pantaleone Hebenstreit's dulcimer with a double system of strings, played with hammers, produced a loud tone but lacked sweetness. Christoph Gottlieb Schroeter, a German musician, after hearing it, decided that in order for the harpsichord to become expressive, it needed hammers, so he made two models of hammers (1721).

Before this, however, the first pianoforte had been made in Padua, Italy, by Bartolommeo Cristofori. He exhibited it as a *gravicembali col piano e forte*, an early specimen of which is in the Metropolitan Museum of Art in New York. Marius, a Frenchman, made a harpsichord with hammers (*clavecin à mallets*). Silbermann, who made Frederick the Great's instruments which J. S. Bach tried, invented a type resembling our grand. Next came a square piano invented by Christian Friederici (1760). The Viennese action with a light touch and pleasing tone used by Mozart was invented by Stein in Augsburg, who was the father of Nanette Streicher. Mozart used both harpsichord and pianoforte but Beethoven used the latter only. Frau Streicher inherited her father's business, moved to Vienna where she was a close friend of Beethoven, supplying him with pianos, watching his health and helping him in his domestic arrangements.

In London, it is claimed, John Bach's demands for a pianoforte instead of a harpsichord led to experiments. Burkhardt Tschudi and his Scotch partner, James Broadwood, made pianos. The firm of James Broadwood & Sons still exists. In 1766 Johann Zumpe, a German in Tschudi's employ, exhibited one of the first small pianos, "the shape and size of the virginal," Dr. Burney said.

In 1818, Tschudi's partner, then the head of the firm of James Broadwood & Sons, sent Beethoven a present of a piano. This instrument was equipped with Broadwood's latest invention, the damper and the soft pedals, by means of which both loud and soft (*forte e piano*) tones could be produced by the same key.

In Paris, Sebastian Erard made square pianos in 1777, and Ignaz Josef Pleyel, Haydn's pupil, founded a piano factory in 1807. Both firms still exist.

America comes into the history of the pianoforte in 1800 when

John I. Hawkins patented an upright piano; Alpheus Babcock patented an iron frame in a single cast in 1825; and Jonas Chickering of Boston, the first American piano manufacturer, invented the complete iron frame for the concert grand, which could stand a strain of thirty tons.

In the middle of the 19th century the firm of Steinway & Sons was founded by Heinrich Englehard Steinweg of Hamburg.

VIRTUOSO PIANISTS.—As when violins were perfected, the development of the pianoforte produced new types of performers whose virtuosity and compositions were influenced by the new instruments.

Their music had a vogue, and because the piano quickly became popular in the home, amateurs demanded attractive works not too scholarly and difficult, and so-called "salon" pieces flooded the music market.

The virtuoso reigned supreme and musical taste, as developed by the Bachs, Haydn, Mozart and Beethoven, was threatened with annihilation. "Technic was an end in itself," says Dickinson, "and not a means. In many circles music reached the lowest stage of levity that it has known in modern times, and the agent of this travesty upon art was the piano."

This popular style actually broke down the dynasty of the sonata, and the short piece which was to dominate the Romantic Period was introduced by the *étude*. It was at first a mechanical drill but in the hands of Chopin and Liszt, it attained the rank of an art form. Fortunately for music the *étude* had many serious protagonists.

One school had its center in Vienna, with Mozart regarded as its progenitor; the other in London was founded by Clementi.

Johann Hummel (1778-1837), a pupil of Mozart and *Kapellmeister* of Prince Esterhazy, was put up as a rival of Beethoven. He was a brilliant pianist and wrote concertos, which enjoyed extreme popularity, sonatas and etudes.

Carl Czerny (1791-1857), whose multitudinous studies are known to every piano student, was a pupil of Beethoven, and a kindly, generous person who was a famous pianist and respected teacher.

Jan Ladislav Dussek (1761-1812), one of the most renowned pianists and composers for the piano, traveled much and composed piano concertos, sonatas, rondos, chamber music and orchestral overtures. He was the first to place the piano sideways on the stage, and to compose finger exercises.

Ignaz Moscheles (1794-1870), a follower of Hummel, was Mendelssohn's teacher and a friend of Chopin. He toured Germany, France, Holland and England, and he wrote many brilliant etudes, concertos, and a quantity of "salon" pieces.

Muzio Clementi (1752-1832), the "Father of the Pianoforte," was the composer of over one hundred sonatas and sonatinas, symphonies, and the *Gradus ad Parnassum*, a monumental set of one hundred studies for the development of a technique. Although Italian by birth, he spent most of his life in England as pianist, performer, and composer. He made many successful concert tours on the continent, in one of which he entered the famous Mozart contest (Chap. 19). He was interested in piano manufacture and music publishing. Grove's *Dictionary* says, "He is the first completely equipped writer of sonatas. ... He played and imitated Scarlatti's harpsichord sonatas in his youth; he knew Haydn's and Mozart's in his manhood, and he was aware of Beethoven's in his old age."

John B. Cramer (1771-1858) won a reputation among leading pianists for his expressive touch, and his ability to read at sight. He was a pupil of Clementi, and following in his footsteps, wrote some attractive and valuable studies. His concertos, sonatas, and chamber music are forgotten. He was a music publisher and brought out the works of Dussek, Clementi, Haydn, Herz, Hummel, Mozart, Steibelt, some Beethoven, Moscheles and operas by Weber, Meyerbeer, Rossini, etc.

John Field (1782-1837), the Irishman, brings us into romanticism with his nocturnes, to which Chopin and his contemporaries are indebted. He also wrote seven concertos which won him fame in his day. Field, as a boy, was apprenticed to Clementi. He was one of his best pupils and became a distinguished pianist. He went with his master to France, Germany and Russia, where he demonstrated the Clementi pianos. He remained in St. Petersburg where he was honored as a teacher. In 1832 he played one of his concertos with the London Philharmonic, but returned to Moscow to die.

Kalkbrenner, Henri Herz, Dreyschock, Thalberg (1812-1871), whose technical skill was fabulous, are only a few of the long list of early pianists. Carl Maria von Weber (1786-1826) in his piano compositions may well be regarded as a precursor of Liszt. He wrote many sonatas, variations, rondos and various other works. He belongs to the romantic school, however, for his contributions to German opera (Chap. 26).

SUGGESTIONS FOR FURTHER READING

Beethoven: The Man Who Freed Music. Robert Haven Schauffler. Doubleday, Doran. 1929.

The Mad Musician. Robert Haven Schauffler. Doubleday, Doran. 1932.

The Story of Music. Paul Bekker. Norton.

Beethoven: His Spiritual Development. J. W. N. Sullivan. Knopf.
Oxford History of Music. Vol. V: *The Viennese Period.* W. H. Hadow. Oxford.
Beethoven. Alexander W. Thayer. Translated by H. E. Krehbiel. Beethoven Association, N. Y.
Collected Essays. W. H. Hadow. Oxford.
Beethoven, The Creative Genius. Romain Rolland. Harper.
Grove's *Dictionary.* Macmillan. 1927.
The History of Orchestration. Adam Carse. Dutton.
The Study of the History of Music. Edward Dickinson. Scribner.
Beethoven. Ernest Walker. Lane.
Beethoven: Impressions of Contemporaries. Oscar G. Sonneck. Schirmer.
Beethoven's Pianoforte Sonatas. William Behrend. Dutton.
Beethoven and His Nine Symphonies. George C. Grove. Novello.
How Music Grew. Bauer and Peyser. Putnam.
The History of Pianoforte Music. Herbert Westerby. Dutton.
The Pianoforte and Its Music. H. E. Krehbiel. Scribner.
International Cyclopedia of Music and Musicians. (Ed. O. Thompson.) Dodd, Mead.
The Stream of Music. R. A. Leonard. Doubleday, Doran.
Music in Western Civilization. Paul H. Lang. Norton.

PART VI

THE ROMANTIC PERIOD
HARMONIC AGE—CONTINUED

22. SCHUBERT—THE SONG MAKER

Romanticism — Victor Hugo's Hernani *— Franz Schubert, Romanticist — Life — Phenomenal Sense of Melody — School Friends — Poverty — Schober and Vogl — Slight Public Recognition — Insatiable Love of Opera — Bohemianism — His Circle — Prolific Composer — The Esterhazys (1819) — Sad Letters to Vienna — First Publication of Songs (1822) — Publishers Condemn Song Accompaniments — Beethoven — Death — Estate Valued at $16 — Testimonials of Schwind and Schober — Schubert's Contribution — The Art Song — Folk Spirit — Eighty-Five Poets Supply Lyrics — Chamber Music — Piano Music — Song Accompaniments — Fantasias, Moments Musicaux, Impromptus, Dances, Marches — Operas Unsuccessful — Sacred Music — Mass in F at 17 — Symphonies — Highest Point 1820-28 — C Major and the Unfinished Symphonies — Orchestral Treatment — Other Song Writers — Löwe, Franz and Abt.*

ROMANTICISM.—In the late 18th century and early 19th century, revolt and revolution stalk civilization. Man is conscious of the exterior world in relation to himself, and to those with whom he comes in contact. In the words of Rousseau, "I am different from all men I have seen. If I am not better, at least I am different."

The awareness of differences in the individual's relation to his country, the cognizance of his feeling to nature, the full need of his concrete expression in literature and music is the essence of romanticism as opposed to classicism—whose prescription of forms, regulation and tabulation in the arts had, up to this time, occupied men's minds in order to build something out of raw and improving materials. But as soon as these materials were firmly bound—the bonds are broken, giving way to romanticism. In this way romanticism develops into

its own classicism, and the art world grows newer and fresher on this continuous alternation.

In short classicism is impersonal, dealing in form, while romanticism is personal, interested primarily in self-expression. Thus creative self-consciousness was born, which because of its too thorough permeation became, in time, its own destroyer.

The outward manifestation of this inner awareness is vividly painted in the French Revolution, the revolt of the American Colonies, the Napoleonic wars and their aftermaths.

Among thinkers, themselves seeking relief from old forms, were scores of poets, writers, scientists, philosophers, dramatists and composers: Jean Jacques Rousseau, Honoré de Balzac, Victor Hugo, Théophile Gautier, Berlioz, Schubert, Schumann and Chopin.

Romanticism did not come without its battles. In Paris on the occasion of the first performance of Victor Hugo's *Hernani*, a revolt against artificiality and frozen forms took place. The city, as during the War of the Buffoons (Chap. 17), was torn "in twain"—the conservatives, the Encyclopaedists and Academicians, petitioned the King to prevent its performance. Intrigue prevailed on both sides. To read this innocuous play today, gives one a clear idea of the birth pangs of the new era. Fearing that the claque would turn traitor, the scions of the romanticists, headed by Gautier, formed another with Balzac, Berlioz, Preault and others. Gautier had a scarlet satin doublet made to hook up behind, lest it should be torn off him. And so the literary revolution began, February 25, 1830.

Two years before this event, Franz Schubert, the follower of Beethoven, the first romanticist, had died at the age of thirty-one.

FRANZ PETER SCHUBERT, the son of a poor schoolmaster, was born at Lichtenthal, a suburb of Vienna (1797). The father and his three sons played chamber music at home. In this way Franz had excellent opportunity to learn the quartets and symphonies of Haydn, Mozart and Beethoven. His father realized that Franz was precocious but was averse to giving him freedom to compose as a lifework. He was instructed, however, by Michael Holzer, choirmaster of the town, who was impressed by Schubert's skill in harmony. Later he won a place as soprano in the *Imperial Konvikt*, the Royal Chapel and Choir School, where the boys were given free tuition. The ubiquitous Salieri was one of the examiners, and in 1812 became his teacher in counterpoint. Schubert stood out pre-eminently in music and profited greatly by playing in the school orchestra. He composed steadily and was limited only by the cost of music paper, which such generous friends as von Spaun gave him.

He played the viola and was assistant director of the orchestra. Because he occasionally neglected his studies, his stern father forbade his spending his Sundays at home. His mother's death in 1812 ended the exile. But the most important thing in Schubert's school life was the friends he made, the first signs of the power of personal attraction in this shy, unprepossessing, nearsighted, bespectacled youth. Among the boys at school were Josef von Spaun, Anton Holzapfel, Albert Stadler, and Leopold Sonnleithner. He was always the glowing, fun-making center of a circle of warm friends. Had it not been for these, he might have passed unheralded, because what slight public recognition he received, they painstakingly aroused.

His first chronicled piece was a *Fantasia* for four hands (1810), although before that he was writing little pieces and songs.

He took insatiable delight in opera, and whenever he could, satisfied his desire to hear it. How he got the money, no one knows.

He soon developed an unquenchable habit of Bohemianism, frequented the beer gardens and taverns in company with his friends, and spent the furtive florin in healing diversion.

After his voice broke, to avoid a fourteen-year military conscription, he taught in his father's school for three years. Composing at cafés after hours was his only solace. "My work," he said in his diary, "has been conceived by my understanding and by my sufferings." Apart from the hated school routine, his constant ill fortune began (1816) when he was not appointed to head the Music School at Laibach due to Salieri's very cool letter of recommendation. He was now without post or money, but his good friend Franz von Schober, a singer, took him to live with him and continually sought to help him professionally and financially.

Among his circle, besides Schober, at various times were: Grillparzer, von Zedlitz, Carl Maria von Weber, Ignaz Moscheles, Julius Benedict, Rellstab, Bauernfeld, Huttenbrenner, and Vogl.

The years 1815-1819 were prolific in production for Schubert. His musical inspiration, always torrential, was as if he were possessed. He composed so easily and swiftly that often he would forget what he had written. If he lost a manuscript, it mattered little, he wrote another! Eight songs a day was child's play to him. He thought in melody—he or his friends in the cafés made his music paper out of the menus!

In 1816 Johann Michael Vogl, a famous baritone, with other friends functioned as a Schubert Admiration Society and business staff. So far no one would publish a thing of Schubert's. He lived in abject want, except for a few florins sent him occasionally by his family.

Therefore in 1819 he accepted a post with Count Esterhazy and his

music-loving family in Hungary. Although he associated with grooms and chambermaids at the lodge, he was not unhappy. He received two gulden for every lesson he gave the children, and he had physical comfort for the first time in his young manhood. His letters to his friends show how much he missed them and their discussions about art, which they called "Schubertiads." When Count Esterhazy returned to the city, Schubert went back to Vienna and lived with the poet Mayrhofer.

Two years later he eagerly tried to succeed as an opera writer. He had three operas produced with no success. But up to this time he had written several symphonies, masses and almost countless songs.

Through the efforts of his staunch friends, the Sonnleithners, a few songs were published by the Diabellis. Before that the *Erlkönig* (*Erl-King*) had been privately engraved through the effort of Leopold Sonnleithner, his schoolmate. Publishers did not know Schubert and when they saw his songs thought that the accompaniments were too difficult.

Although seeing Beethoven, no doubt, often in Vienna, Schubert had no opportunity to meet him until Diabelli took him, armed with his *Variations* on a French air, dedicated to Beethoven by "his admirer and worshiper." The master was deaf, and handed Schubert a paper to write on so that he might converse with him. But Schubert was so shy that he dashed out of the house! Beethoven liked the work well enough to play it over and over with his nephew.

Franz had the chance to fill the post of court organist, but returned instead to the Esterhazy castle where some biographers claim that he endured a silent hopeless passion for the young Countess Caroline. Upon going back to Vienna he wrote many new works, and later a trip to the Tyrol with Vogl rested him after his gay Vienna nights.

He saw Beethoven twice more. But only during his final illness (1827) did Beethoven appreciate Schubert's value. At his funeral Schubert was among the torchbearers.

After a stimulating trip to Graz, Schubert held his first and only public concert (1828), which relieved his poverty for a little while.

Against much poor nourishment and late hours, his constitution rebelled. For some time he became prey to depression and delusion, and exhaustion finally brought on typhus fever from which he died in his brother Ferdinand's home in Vienna, November 16, 1828.

"Schubert is dead and with him all the brightest and most beautiful we had in life," wrote Schwind and Schober. "I now view life as some dreary path, which I must walk alone," said Franz Lachner.

In accordance with his ardent desire, his father buried him near

Beethoven's grave. He left personal effects amounting to sixteen dollars but invaluable hidden treasure to make him an immortal.

SCHUBERT'S WORKS AND CONTRIBUTION TO MUSIC.—"Inexhaustible—some six hundred in number are the love-gifts which Schubert gave to the world in his short creatively active life, inexhaustible in their beauty and in their truth. And he is and remains the uncontested king of song, whose crown no successor has been able to tear from his brow." (Edar Istel, "Schubert's Lyric Style," *The Musical Quarterly*, October, 1928.)

According to Schumann, Schubert was at his best in his songs and in them made the only noteworthy progress since Beethoven.

Schubert was instinct with melody—the basis of his tonally possessed soul.

Up to Schubert's time the song with piano accompaniment was not as familiar as that of the orchestrally mated song, even though a contemporary or two were beginning the more novel coupling.

Song began with folk melody, then modified forms were introduced into the *Singspiel* by such operettists as Hiller and others. Beethoven, Mozart, Weber, and Haydn used them. Then the full development of the *Lied* (song) came with Schubert into a form which foreshadowed the tone poem and modern music drama, in that the music coincides with the mood and action of the lyric. His song exemplified Ronsard's theory that poetry and music are inseparable (p. 70).

There are various forms of German *Lieder*: the folk song; the song in which there is a change in the last verse; the *durchkomponiert* (the "composed through") form in which the music alters with the meaning of the strophe or stanza. This last form Schubert developed by kaleidoscopic piano accompaniment, introducing often oral declamation with a trend toward an irregular form. Schubert, although not the originator of the art song (p. 161), "raised a musical form from comparative obscurity to a rank among the historic styles" (Edward Dickinson).

His greatest means of expression was in his exquisite, imaginative and colorful modulation. It was this that, for example, in *Der Erlkönig*, confounded his listeners. Even his appreciative brothers often exclaimed over his frequent change of key. Nevertheless the songs of Schubert, when analyzed, evince a definite form, but no one knows whether it was a conscious or an unconscious formula.

Fortunately for him, Goethe was a *Lied* reviver, and his manifold lyricism goaded Schubert to write seventy-two songs on his poems. One of his earliest and finest is *Gretchen am Spinnrade* (*Marguerite at the Spinning Wheel*) from *Faust*, an epoch-making song, in unity of

mood, freedom of tonality, logical musical development—the prototype of his best songs and a model of the art song.

Schubert is an echo of the folk spirit in melody and frequently in choice of poems. The lyric, for example, of *Das Heidenröslein* (*The Hedge Rose*) by Goethe was included in Herder's collection of folk songs.

Ravenously he would seize a collection of poems, wherever he might be, in his own poor room or in a gay tavern, and instead of writing one song, he would write quantities, giving immortality to many a poet. Mayrhofer said that Schubert's music made him understand his own verses better.

Among the poets he chose were Ossian, Heine, Klopstock and Shakespeare: *Hark! Hark! the Lark, Who is Sylvia;* Walter Scott: *Ellen and the Huntsmen, Anna Lyle;* Goethe: *Gretchen am Spinnrade, Der Erlkönig, Wanderers Nachtlied* (*Wanderer's Night Song*), *Prometheus,* and sixty-eight others; Schiller: *The Pilgrim, Die Burgschaft* (*The Pledge*), *Der Taucher* (*The Diver*), and forty-three others; Mayrhofer: *Einsamkeit* (*Loneliness*), and forty-six others. In all, eighty-five poets supplied his enlivening flame. Wilhelm Müller gave him two song cycles: *Die schöne Mullerin* (*The Miller's Beautiful Daughter*) of twenty songs (1823) and *Die Winterreise* (*The Winter Journey*), twenty-four songs (1827). *Schwanengesang* (*Swan Song,* 1828), his last cycle of songs, was from poems by Rellstab and Heine, and one by J. G. Seidl. In 1815, in addition to seventy-four other compositions Schubert wrote 115 songs!

Subjects of romance he used in his early life, but as he became older, unhappy, and a prey to depression, he grew more personal, more tragic in such songs as *Der Doppelgänger* (*The Shadow* or *The Double*), *Die Junge Nonne* (*The Young Nun*), and *Die Post* and other songs from *Die Winterreise.* And so this man with the folk spirit mirrored his depression and gaiety in sculptured, unconscious art.

CHAMBER MUSIC.—Schubert's chamber music, as in others forms, shows that he is well schooled in classicism. In comparison with Beethoven, he would reach Beethoven's middle period; his melodic gift is about equal to that of Mozart, but he has not his musical mastery and is often too long and repetitious; and compared to Haydn he is bound by more personal (romantic) than formal (classic) elements.

Among his works are: String Quintet in C (1828), Piano Quintet in A (*Die Forelle,* 1819), sixteen string quartets from 1812, and a few in his youth; trios, piano trios, and four violin sonatas.

His chamber music in spite of its unevenness is one of the most delightful collections in the world. Characteristic of Schubert's pro-

grammatic sense, his D minor Quartet uses, in the second movement, the song *Death and the Maiden* (1828) as a theme for variations.

PIANO MUSIC.—Schubert's twenty-one piano sonatas, which were played as a cycle in New York in 1928 by Katherine Bacon, added little to the sonata's growth. In fact his best piano writing is found in the accompaniments to his songs, although he did create an artistic vogue for shorter piano forms and a *modus scribendi* was left to Schumann, Mendelssohn, Chopin, and many others.

Among the shorter forms are eight *Impromptus;* six *Moments Musicaux* (*Musical Moments*) which reveal his limpid melody; some seven *Fantasias,* including the famous *Wanderer Fantasie,* op. 15, and op. 78, which Schumann considers a "most perfect work in form and conception"; polonaises, scherzos, variations; tuneful and rhythmic minuets, waltzes, *Ländler* (*country dances*), *Ecossaises* (*Scotch dances*), stirring marches, such as the famous *Military March.* His feeling for the dance is also exemplified in his delightful *Divertissement à la Hongroise* (*Hungarian Divertisement*), the result of the Hungarian spirit imbibed while with the Esterhazys.

DRAMATIC WORKS.—Schubert's *Erlkönig* and other ballads and even the more pictorial songs show his sense of drama. But his insufficient knowledge of the theater combined with his erratic choice of librettos cut off this branch of remunerative composition. Just his luck! Of his eighteen dramatic works, two operas, *Alfonse und Estrella* (1822), *Fierrabras* (1823), and incidental music to *Rosamunde* (1823) saw the operatic light—dimly and inconsequentially. Only the overture, entr'acte and ballet music are now given at concerts. Liszt gave his *Alfonse und Estrella* in Weimar, but it was not successful.

CHURCH MUSIC.—He wrote six masses. The first in F, at seventeen years of age, is as great a work, some authorities think, as was Mendelssohn's *Midsummer Night's Dream.* As he was aware of vocal exigencies, his church music was of a beautiful timbre and sincerity. His A-flat minor Mass (1822) and the E flat (1828) are considered the best. His sacred music includes beautiful hymns and motets, two sacred cantatas of which *Miriams Siegesgesang* (*Miriam's Song of Triumph,* 1826) is an exceptional work.

SYMPHONIES.—Schubert proved his power of fusing pain and sorrow and his meager shreds of happiness with music, particularly in those works from 1820 to 1828, when he was completely himself. In these years he produced the *Unfinished* Symphony (1822), A Minor Quartet (1824), Octet (1824), C Major and D Minor Quartets (1826), two piano trios (1827), and the C major Symphony.

He wrote seven complete symphonies, a sketch of one in E major,

and the *Gastein*, alleged to have been lost. There are six ephemeral ones and two (The *Unfinished* in B minor, and the C major) for eternity. He used melody piled on melody, with less development than was wise. An English critic said: "Lovely melodies follow each other but nothing comes of them." Daniel Gregory Mason says of the C major, "There is a grandeur of scale and intention, a deliberation and solidity, a sustained power, large touch, and freedom of execution ... that place it above all his works. The long climaxes bespeak a reserve power not associated with Schubert the song-writer; ... the harmony is firmer, plainer and stronger; the scoring is done as it were with a larger brush, the colors laid on in wider spaces and free patterns; and in the last movement, the romantic note is for once drowned in a deeper cry of tragic heroism."

The list of symphonies includes:

Number	*Title*	*Key*	*Year*
1		D	1813
2		B flat	1814
3		D	1815
4	*Tragic*	C min	1816
5		B flat	1816
6		C	1817
7		C	1828
8	*Unfinished*	B minor	1822

The *Unfinished* Symphony shows a tremendous advance on his former works, as great as that between Beethoven's Second Symphony and the Third (*Eroica*). It is an advance in root method and mood.

There has grown up a wealth of story regarding this symphony's composition. It was not played, however, until 1865 at a *Gesellschaft* concert in Vienna, due to a casual incident. Of all Schubert's works this is the best known to concert goers; its tragically sweet melodies have been used in popular operetta and have been even jazzed.

The *Gastein* Symphony (1826), which would have been the sixth, was supposed to have been written in honor of the Austrian *Musikverein* in Gastein and lost in transit.

INSTRUMENTATION.—His treatment of instruments is quite his own. D. G. Mason says: "Everywhere ... the interest of the romanticist in color for its own sake ... is strikingly manifest.... None knows better than he how to make the oboe sultry and menacing, the clarinet mellow and liquid, the horn hollow, vague, and mystical, the 'cellos passionate and the violins clear, aspiring and ethereal."

Not only is he master of his instruments in the symphony, but in

the maturer string quartets as well, for he attained to contrast, balance and unity by individual treatment of each instrument.

"Schubert was the greatest natural melodist and most careless composer that ever lived" (Eaglefield Hull). It is said that a few months before his death he had decided to study counterpoint! What would have occurred had he done so, no one can tell. Yet it seems doubtful if anything could have stiffened his magic gift of spontaneity.

OTHER SONG WRITERS.—The tradition founded by Schubert was carried on by Schumann, Brahms, Hugo Wolf and Richard Strauss. Among those who were song writers only and brought much beauty into the world of music are:

Karl Löwe (1796-1869), never, we feel, sufficiently appreciated, for he did for the ballad what others have done for the *Lied*. His style incited many to write in ballad vein. He gives almost a Wagnerian treatment to motive and action and is a master of the ghostly, heroic and the wild. Among his best ballads are *Der Erlkönig, Edward, Herr Oluff* and *Heinrich der Vogler* (*Henry the Fowler*).

Robert Franz (1815-1892) was a man of broad musicianship. Having studied Bach and Handel, his art was firmly based. One of the finest song writers of the romantic school, he was praised by Mendelssohn, Schumann and Liszt. Having an international reputation, when he became deaf and ill, the musicians of different countries united in making a purse for him. He wrote about 350 songs in all styles, delightful in finish, melody and taste.

Franz Abt (1819-1885) wrote three thousand songs of popular type in contradistinction to the foregoing and to Schubert's art song.

SUGGESTIONS FOR FURTHER READING

The Growth of Music. H. C. Colles. Oxford.
The Romantic Composers. Daniel Gregory Mason. Macmillan.
Franz Schubert's Letters and Other Writings. Ed. Otto Erich Deutsch, trans. Venetia Savile. Foreword by Ernest Newman. Knopf. 1928.
Grove's *Dictionary*. Macmillan. 1927.
The History of Music. Waldo Selden Pratt. Schirmer.
The Study of the History of Music. Edward Dickinson. Scribner.
The Musical Quarterly (Schubert Number). Schirmer. October, 1928.
Franz Schubert, die Dokumente seines Lebens und Schaffens (*Franz Schubert, the Record of his Life and Works*). O. E. Deutsch. G. Müller.
Franz Schubert, the Man and his Circle. Newman Flower. Cassell.
Music in Western Civilization. Lang. Norton.
Schubert. Herbert Peyser. *International Cyclopedia of Music and Musicians.* Dodd, Mead.
Music in History. McKinney and Anderson. American Book Co.

23. FELIX MENDELSSOHN
THE CLASSIC ROMANTICIST

Well Favored Mendelssohn — Ancestry — Idyllic Early Life and Family — Friends — Disposition — Early Works — Bach-ward Campaign — European Tours — Concerts and Festivals — Popularity — St. Paul *Oratorio — Bach Organ Recital — Bach Memorial —* Elijah *Oratoric and Ovation — Fanny's Death — Mendelssohn's Death and Funeral — Friends — Works — Technical Peculiarities — Orchestra —* Gewandhaus *and Musicians — Mendelssohn School — Bennett — Hiller — Hauptmann — Richter — Rietz — Reinecke — Jadassohn — 19th-Century Violin — Tourte and the Bow — Kreutzer — Romberg — Nicolo Paganini — Spohr.*

If the gods wilfully denied Schubert, they smiled on and even embraced Felix Mendelssohn-Bartholdy (1809-1847). He came of a well-to-do, cultivated Jewish family, which adopted Christianity and added the name Bartholdy. His grandfather, Moses, was an erudite philosopher and Jewish historian, and his father was a prosperous banker. From childhood he was surrounded with loving care and the most stimulating people. His parents were versed in music, his beloved sister Fanny was a fine pianist and is said to have written some of the *Songs Without Words;* his brother Paul was a violoncellist and Rebecka sang. Although not allowed to become a professional composer until after he was sixteen, Felix was placed under excellent teachers.

His home life was an idyl of beauty. The family moved from Hamburg where he was born, to his grandfather's house in Berlin (1812). They soon outgrew this home and moved to Leipzigerstrasse No. 3, where they had a hall in the garden in which they held Sunday afternoon concerts. Here the Mendelssohns became the center of a large and international group, among whom were Heine, Humboldt, Paganini, Hegel (who always played cards), Rahel and Varnhagen, W. Müller, Rietz, Ferdinand David, Mendelssohn's favorite violinist and concert master of the *Gewandhaus* orchestra; Bettina Brentano von

Arnim, friend of Goethe and Beethoven; Zelter, Moscheles, and hundreds of others. Felix composed for these Sunday afternoon concerts and conducted them, while Paul and Fanny played, and Rebecka and Edward Devrient, the baritone, sang.

By twelve he had written distinguished works and was hardly second to Mozart in style, fertility, grace, taste, spontaneity and prolific production. Besides, he was familiar with the great masters of whom Bach and Beethoven were his favorites while Weber fascinated him. In addition, he issued from his own presses, two "garden" newspapers!

Although living in a happy environment he inherited a delicate constitution, and was high strung and nervous. He was baffled by defeat and hated Berlin because the Italian, Spontini, withdrew his opera *Die Hochzeit des Camancho (The Wedding of Camancho,* 1825) after the first performance. "His affection for his relatives was of passionate intensity; a slight misunderstanding or coolness would reduce him to tears, he could not work when his brother or sister was ill, and the death of his sister Fanny was a shock from which he never recovered. His friendships were romantic in their ardor and in their exacting demands; he showed in them, indeed, the childish egotism of the over-sensitive" (Daniel Gregory Mason, *The Romantic Composers*).

Between seventeen and eighteen he wrote *Die Hochzeit,* the mature Octet for Strings and his magical *Midsummer Night's Dream Overture,* worthy of the poem itself, which is praise enough! The romantic spirit was strongly manifested in these works and others of this period. "That Mendelssohn should have been a romanticist at all is a proof of the strength of the romantic tendency in his day; he seemed born rather for the severest, purest, most uncompromising Classicism; and if he did, as a matter of fact, come to share the ideals of his age, it was in his own way and for his own ends. The crudities, the exaggerations, the morbid self-involution of the extreme phases of the movement, certainly never infected him. For this happy immunity he was indebted largely to the fortunate conditions of his life, both personal and artistic" (D. G. Mason). It was, in short, his taste that controlled all his work, whether in landscape drawing which he loved, or in his studies from the classics, which he began by translating Terence's *Andria* (the first Latin poem to be translated in its original meter) for entrance into the University of Berlin (1826) where his teachers were Carl Ritter and Hegel.

In 1828, Mendelssohn began his campaign Bach-ward! He gave the *St. Matthew Passion,* with a few amateurs, which fired the *Singakademie* to give it under his baton in 1829, 100 years after its first

performance in Leipzig. But whether it was his youth or birth, or the high position of his family, certainly Felix received little appreciation from Berlin musicians. Accordingly, the supersensitive youth began a tour and visited London and Scotland (1829), Munich (1830), Vienna, Rome, Naples and other Italian towns, Düsseldorf, Switzerland, Paris and London again (1831). Among these, London was his "pet," because he was its pet. This was what endeared London to him, while he loathed Paris, which never really accepted him. One visit there was enough!

Throughout this tour he worked incessantly every morning, and was a social lion the rest of the day. But he made spiritual and intellectual grist of all he experienced. When he first saw the sea at Dobberan on the Baltic he received inspiration for *Die Meerstille und Glückliche Fahrt* (*Calm Seas and Prosperous Voyage,* 1832), and his first ideas for the *Scotch* Symphony and The *Hebrides* Overture or *Fingal's Cave* (1830, revised 1832), came with his visit to Scotland. He met the world's great and made brilliant appearances as conductor and composer, performing the classics whenever he could. He raised the standard of concert performances and was one of the first to abandon an instrument in conducting and give himself wholly to the baton (Chap. 32).

In London he made his début (1829) with the Philharmonic Society in the Argyll Rooms and gave his First Symphony in C minor. He wrote to his mother: "I was received with immense applause. . . ."

Before his London trip he had written (1829-1830) *The Reformation* Symphony, *Hebrides* Overture, String Quartet in E flat (opus 12), vocal music, and an organ piece, when Fanny married William Hensel, the artist.

With the death of his beloved teacher Zelter, head of the *Singakademie* in Berlin, Mendelssohn failed in the election to fill his place. Again Berlin defeated him! Shortly after this he conducted for the first time the Lower Rhine Festival, after which he eagerly accepted the management of the Düsseldorf Opera, relinquishing it because it was uncongenial, although he was intensely appreciated. In 1832, he was invited to conduct a festival in Düsseldorf during which he gave his *St. Paul* Oratorio (1832), to a most enthusiastic throng.

After conducting the Lower Rhine Festival (1835) in Cologne he became the director of the *Gewandhaus* Orchestra in Leipzig. At first he enjoyed the work and the public was at his feet. Busy as he was composing and conducting, he still had time for sports and society. In this year at the home of Clara Wieck, the celebrated pianist (Chap. 24), he met his warm and enthusiastic friend, Robert Schumann.

At the *Cäcilienverein* at Frankfurt, he not only had professional success, but he met the daughter of a French Reformed Church clergyman, Cecile Jeanrenaud, whom he married in 1837. Of all the women of his acquaintance, she seems to have been the first whom he admired for herself rather than for her attainments. It proved to be a happy marriage from which resulted five children.

Again we find him in England, where his *St. Paul* was given at Exeter Hall (1837). For the first time he heard it as one of the audience and said that he found it "very interesting." Before leaving for Birmingham, where *St. Paul* was repeated, he gave a recital of Bach's organ works at Christ Church, London, where his skill was so captivating that the verger finally withdrew the organ blowers, in order to empty the church!

He composed assiduously and wrote his great 42nd Psalm (1837), his only violin concerto (1838), and about a dozen other things. He showed himself interested in another neglected genius, by giving (1839-1840), three performances of Schubert's C major Symphony, which Schumann had unearthed ten years after its completion. Besides, these concerts were made memorable by the playing of Beethoven's four overtures written for the opera *Fidelio*. In 1840 he wrote the *Lobgesang* (*Hymn of Praise*), a symphonic cantata, and the *Festgesang* (*Festival Hymn*) for the four hundredth anniversary of the invention of printing in Leipzig.

He and his wife went to Leipzig to attend to the erection of a statue to Bach in front of St. Thomas' School. This had been his heartfelt idea and he worked hard to accomplish it. While there he also persuaded the town council to raise the salaries of the men in the *Gewandhaus* Orchestra. Thus did this scholar and gentleman spend himself.

At the completion of other festival work in Birmingham, he accepted after eleven years' entreaty by King Friedrich Wilhelm IV, the post of director of music in a proposed Academy of Arts in Berlin, where he arrived in 1841. Now as *Kapellmeister* of Saxony and Prussia, he was unhappy in Berlin and often sought Leipzig for comfort, as well as Düsseldorf, London and Switzerland. Within a year the Berlin music school was doomed, but the King appointed him head of the *Domchor* (Cathedral Choir), with privilege of living where he pleased. So off he went to Leipzig (1843) and with a grant from the King of Saxony, opened a conservatory.

After nine years' work on the score, he gave his *Elijah* at Birmingham, Aug. 26, 1846. This received the greatest ovation of his career. But not satisfied, he immediately began to rewrite it!

Pressed for compositions by the King, working on his *Christus*

(1846), busily seeking a good opera libretto—not so easily satisfied as was Mozart—teaching, conducting in various cities, ceaselessly active in outside affairs, returning again to keep professional engagements in London, tired out from this labyrinthine life, the shock of Fanny's death prostrated him. Truth to say, he became so depressed and ill that after a few months he died at Leipzig, Nov. 4, 1847, with his wife, David, Moscheles and Schleinitz at his side. The excitement caused by his short illness and death was as if royalty were passing—not only in Leipzig but all over Europe. An elaborate church funeral was given this "darling of the gods," appropriately ending with Bach's *St. Matthew Passion.*

He helped the cause of music and composers, including Chopin, Schubert, Liszt, Bach, Schumann, Beethoven and countless others in his programs. He was quick to see the genius in Paganini, Moscheles and other virtuosi and gave himself to their advancement.

Every one, including Goethe, loved this graceful, socially adjusted, erudite, kindly but egotistical man, who was in everything he did punctilious, moderate, high-minded, affectionate and generous.

His Works.—As well known as anything he wrote were his eight volumes of *Songs Without Words* (1830-1845). A partial survey of his almost innumerable compositions include five symphonies, the *Reformation* (1830), the *Italian* (1833), the *Scotch* (1842), his first symphony in C minor (1824) and his *Hymn of Praise,* Symphony-Cantata, counted as Symphony No. 2; seven concert overtures, including *The Midsummer Night's Dream* (1826), the *Hebrides* (1830-32), *Calm Seas and Prosperous Voyage* (1832); Violin Concerto in E (1844); two piano concertos, first in G minor (op. 25, 1832), second in D minor (op. 40, 1837); Octet for Strings (op. 20 E flat), seven quartets, two quintets, two trios, three piano quartets, a sextet for piano and strings, several violin and violoncello sonatas; piano works, three piano sonatas, *Rondo Capriccioso* in E (op. 14, 1827), many caprices, fantasias, variations, among them the *Variations Sérieuses* in D minor (op. 54, 1841), many special pieces and duets; six organ sonatas (1844-45); six *Preludes and Fugues* (op. 35, 1832-37); comic opera, *Die Hochzeit des Camancho, Lorelei* (fragments), *Die Heimkehr aus der Fremde* (*Homecoming*), two *Festgesänge* (*Festival Hymns*); incidental music to *Die Erste Walpurgisnacht* (*The First Walpurgis Night,* 1831, on poem by Goethe), Sophocles' *Antigone* (1841), Shakespeare's *Midsummer Night's Dream* in full (1842), Racine's *Athalie* in which is the *Priests' March,* Sophocles' *Œdipus at Colonos* (1845); vocal quartets in abundance for male and mixed voices, eighty songs and a few duets; oratorios, *St. Paul* (1836), *Elijah* (1846), parts of

Christus, Die Lobgesang (*Hymn of Praise,* 1840) (see above), eight Psalms, including the 42nd (1837), the 95th (1838), 114th (1840), the *Cantata Lauda Sion* (*Praise Zion*), motets, anthems, and some *a cappella* choruses; besides many early works, and unpublished manuscripts in the Berlin State Library.

Mendelssohn's music is characterized by extreme grace, delicately conceived, unimpassioned, approximating the contours of traditional German melody. Always conventional, he estimated clarity above richness and, above all, clung to a refinement that precludes robustness.

MENDELSSOHN'S ORCHESTRATION.—Early, he showed thorough knowledge of orchestration, despite the fact that he rewrote many of his compositions in later life.

He was somewhat a pioneer in dividing the violoncellos and using the lower registers in the strings for effect. Yet he was master enough to make the strings graceful, light and brilliant.

His wood winds are beautifully used, for even as padding, they always produce a soft tufty feeling of resilience and lightness. He may be the inventor of elfin effects (*Midsummer Night's Dream*). He is chary of brasses, which is not incompatible with the man. "The lack of trombones in most of the symphonies and concert overtures," says Adam Carse (*The History of Orchestration*), "certainly left his brass section harmonically more or less helpless, and although the horns are often allowed expressive melody, and the trumpet parts do occasionally include notes other than the open notes of its natural instrument, he seems to shrink from allowing the brass group to develop the fuller use of its melodies and harmonic capabilities.... Love of refinement, and dread of anything approaching vulgarity, no doubt proved the drag ... in this particular respect. In making frequent use of brass tone played very softly, Mendelssohn helped considerably to diffuse knowledge of that valuable effect." How different from Berlioz!

His use of differentiated orchestral color, clear and undimmed, is a beautiful achievement. And finally, this classic romanticist adhered to classic forms but covered the old palette with new colors.

THE MENDELSSOHN SCHOOL.—Mendelssohn left for years indelible traces of his style, especially in English oratorio and church music.

WILLIAM STERNDALE BENNETT (1816-1875), an Englishman, lived much of his life in Leipzig, was a friend of Mendelssohn, founded the Bach Society in England (1844), conducted the London Philharmonic and headed the Royal Academy. The majority of his published works are for the piano, although he wrote some striking orchestral compositions, the pastoral *The May Queen,* the oratorio *The Woman of*

Samaria, and other sacred music. Among writers of sacred music who came after this were: Sir George A. Macfarren, John Bacchus Dykes, Joseph Barnby, Samuel Wesley and Henry Smart.

FERDINAND HILLER (1811-1885) wrote in nearly all forms, was conductor at the *Gewandhaus*, town-musician of Düsseldorf and a popular conductor in the Lower Rhine country. His work was vigorous and in romantic vein. His essays and reminiscences are interesting source material of his day.

NIELS WILHELM GADE (1817-1890), a Dane, started as a violinist, developed a composing gift and with his *Nachklänge aus Ossian* (*Echoes of Ossian*) made his first success. Mendelssohn played his first symphony at Leipzig in 1842, and he became Mendelssohn's substitute at the *Gewandhaus* (1843) and later (1847) his successor. His works are poetic, with a marked Scandinavian and romantic flavor.

LEIPZIG CONSERVATORY MASTERS.—Among the men at the Leipzig Conservatory particularly worthy of mention were:

MORITZ HAUPTMANN (1792-1868), educated in science and architecture as well as music. He became cantor of the St. Thomas' School on the recommendation of Spohr and Mendelssohn (1842). For the next twenty-five years he was a most successful teacher of counterpoint. His theoretical writings are important today as well as his exposition of Bach's *Art of Fugue* and his essays. He had many successful pupils and disciples because of his broad point of view on musical matters.

IGNAZ MOSCHELES (1794-1870) was a brilliant pianist, taught Mendelssohn and competed with Meyerbeer, Hummel and Beethoven. He was one of the ablest teachers in the Leipzig Conservatory, but was more conservative than Hauptmann. He asked Chopin to donate three studies for his method. His own piano works are based on a sound technique and are still used by advanced piano students.

ERNEST FRIEDRICH RICHTER (1808-1879) was Hauptmann's assistant (1843), a successful organist and leader of the *Singakademie* (1843-7) and succeeded Hauptmann as Cantor of the St. Thomas' School. He was an excellent teacher and valued writer on musical theory. His books on harmony and counterpoint are still authoritative.

KARL REINECKE (1824-1910) adhered to Mendelssohnian standards, made many tours as a classic pianist, wrote over 250 works, was teacher for fifty years at the Leipzig Conservatory of which he became head (1897). As a composer he was versatile and technically proficient. He and Jahassohn were the teachers of many 19th-century Americans.

SALOMON JADASSOHN (1831-1902), a pupil of Hauptmann and Liszt, was a conductor and renowned professor of composition and orchestration at the Leipzig Conservatory. His valuable textbooks are still in use. He wrote about 130 works in nearly all forms except opera. They show a facile contrapuntal skill.

19TH-CENTURY VIOLINISTS.—It was natural with the growth of instrumental music that the violin should inherit virtuosi and composers. Unlike the pianoforte, the violin itself had not changed, save in the modern bow, perfected by François Tourte (1745-1835) assisted by Giovanni Battista Viotti (1753-1824), Gaetano Pugnani's (1731-1798) greatest pupil.

The string quartet in sonata form was established by Haydn as its father and Luigi Boccherini (1743-1805) as a godfather. Viotti, the first composer of a violin concerto in sonata form, is the bridge between the Corelli school (Chap. 12) and this 19th-century school.

As with the pianists, bravura was the style with the violinists. Among some of the renowned virtuosi were Rudolph Kreutzer to whom Beethoven dedicated his *Kreutzer Sonata;* Andreas Romberg (1767-1821) who knew Haydn and Beethoven and succeeded Spohr as concert master at Gotha.

NICOLO PAGANINI (1782-1840), whose wizardry and fame are attested to alone by the wealth of legend surrounding him, was an entity in himself belonging to no school—one of the violin geniuses of all time. He was born in Genoa and made his first appearance in public in 1795. He played to all Europe. In his hands celerity never became calisthenics, for his profound musical feeling and skill flowered in exceptional depth and brilliancy of tone. As far as it can be known he has never been surpassed in double stopping, chromatic work and in his *pizzicato* (plucking the strings). His compositions were brilliant and are still the backbone of violin technique and revealed new possibilities in composition. Schumann, Liszt, Brahms, and others used Paganini's compositions for violin as the basis of important piano works, while many composers for the violin became his followers.

LOUIS SPOHR (1784-1859), a violinist of great fame, took Pierre Rode (1774-1830) as his model, studied violin and composition and at fourteen won royal recognition. He toured in Germany and Russia and played with young Meyerbeer in Berlin. He was concert master in Gotha, conducted at festivals, at the Vienna Opera House, knew Beethoven and Rossini and played with Paganini. Weber nominated him for choir master at Cassel and for thirty-five years he exerted much influence and achieved a great reputation. He was a friend of Mendels-

sohn, an early appreciator of Wagner, repeatedly visited England and conducted many festivals in Germany. He was more interested in a solid violin technique than in the flashy methods of the day. He was a fine quartet player and taught many successful violinists. Mozart was his early god. He was a good contrapuntalist but withal mentally a romantic. He wrote two hundred compositions, including fifty works for the violin, four oratorios, and ten operas.

FERDINAND DAVID (1810-1873), Mendelssohn's concert master, was taught by Spohr and Hauptmann. He became a renowned virtuoso and amazing interpreter, as well as a composer for violin, and orchestra, and of one opera. He played much contemporary music, particularly Schumann's chamber music.

JULIUS RIETZ (1812-1877) was an eminent conductor, at the Leipzig Theatre, *Singakademie*, and *Gewandhaus;* choir master at Dresden and artistic head of the Dresden Conservatory. He was a conservative composer, cried down new ideas, made standard editions of classicists, and edited the works and letters of Mendelssohn.

SUGGESTIONS FOR FURTHER READING

Grove's *Dictionary*. Macmillan.
How Music Grew. Marion Bauer and Ethel Peyser. Putnam.
The History of Music. W. S. Pratt. Schirmer.
Mendelssohn's Letters from 1833 *to* 1847. Julius Rietz. Trans. by Lady Wallace. Leypoldt & Holt. 1868.
The Romantic Composers. Daniel Gregory Mason. 1906.
History of Music (2 vols.) Emil Naumann. Cassell.
Mendelssohn (Master Musicians). S. S. Stratton. Dent.
Paganini of Genoa. Lillian Day. Macaulay.
Mendelssohn: A Second Elijah. Schima Kaufman. Tudor.
International Cyclopedia of Music and Musicians. Ed. Oscar Thompson. Dodd, Mead.
Men of Music. Brockway and Weinstock. Simon & Schuster.
Felix Mendelssohn Letters. Ed. G. Selden-Goth. Pantheon.

24. SCHUMANN—THE LITERARY ROMANTICIST

Literature and Music — Schumann's Boyhood — Acquaintance with Classics — Love for Jean Paul Richter — Tries to Study Law — Meets Clara Wieck — Receives Permission to Become a Musician — Lessons with Wieck — Injures Hand — First Compositions — Neue Zeitschrift *— Discovers Chopin — The* Davidsbund *— Mendelssohn — Courtship — Marriage — Schumann's Songs — Symphonies and Piano Concerto — Piano Quintet — Tours with Clara — Professor at Leipzig Conservatory — Tries Opera — At Dresden —* Manfred *Music — Music Director at Düsseldorf — Overtures — Brahms —* Neue Bahnen (New Paths) *— Attempted Suicide — Death — Piano Works — Short Forms — List of Compositions.*

"THE most literary of composers," Sir Henry Hadow calls Robert Schumann (1810-1856), the supreme musical romanticist. Literature and music were his artistic handmaidens, and his early acquaintance with German romantic literature influenced his compositions, which helped to establish more definitely German romanticism in music. This resulted in his descriptive tittles for his piano pieces; in his trying to re-create literary moods and to make musical characterizations and portraits of his friends. The short piece as introduced by Beethoven, Schubert, Mendelssohn, and the many minor composers of "salon" music was a perfect medium for Schumann's genius. "Mozart and Haydn were musicians," says Hadow, "Schumann was, in the fullest sense of the word, a tone-poet."

Robert Alexander, born at Zwickau, Saxony, June 8, 1810, was the youngest of five children. His father's bookshop must have been the unconscious force which gave direction to his musical talent. Friedrich August Schumann, a cultured man, encouraged his precocious son in his love for music and literature. The boy extemporized at the piano when he was so small that he had to stand up to reach the keyboard from end to end and the pedals.

His first teacher was an organist, Johann Gottfried Kuntzsch, who

prophesied that he would become one of the world's great musicians. Schumann, senior, tried to arrange with Carl Maria von Weber in Dresden to teach his son but the project fell through. In the meantime the "little, round-headed, lazy, good-natured boy was left to his own devices, and went on 'picking out tunes' for himself, or portraying on the piano the characters of his school-fellows" (Hadow).

With the son of a local musician he explored all the music with which his generous parent supplied him. He organized a small orchestra among his chums to try out some of the scores, and also wrote pieces for them.

The death of his father (1826) was a tragic loss, as his mother was unsympathetic to his artistic tendencies and wanted him to study law.

Before his university years, however, Robert became familiar with the string quartets of Haydn, Mozart and Beethoven at the home of Carl Carus, an amateur musician. And through the wife of Dr. Carus, a nephew, first learned to know the songs of Franz Schubert.

At this time he developed an inordinate love for Jean Paul Richter, and tried to imitate his style. He matriculated at the Leipzig University but before he settled down to work, he met Gisbert Rosen, who was also a Richter enthusiast, and they traveled together, meeting en route Heinrich Heine and Jean Paul's widow.

Leipzig offered little pleasure to Robert outside of the visits to Dr. Carus, at whose home he heard music and met famous musicians. Among these were Marschned, the opera composer (p. 273), and Friedrich Wieck, who became his piano teacher, and at whose home Robert met his eight-year-old daughter, Clara, the piano prodigy.

He read law at Heidelberg (1829) with Prof. Thibaut who was also the author of a treatise *On Purity in Musical Art.* Thibaut "had wit enough to see that it was worth spoiling a bad lawyer to make a great musician" (Hadow). Frau Schumann finally permitted Robert to study to become a virtuoso. And the war between prose and poetry—law and music—was at an end. He lived at the Wieck home in Leipzig and studied in earnest. Impatient because he was not advancing rapidly enough, Schumann invented the machine to strengthen his fourth finger which permanently injured his right hand, and robbing the world of a pianist, gave it a composer.

Heinrich Dorn, conductor of the Leipzig opera, was his composition teacher. The unpublished works of this period included a symphony and the first movement of a concerto.

1832 marks the published appearance of Schumann, the composer, with his opus 1, the *Abegg Variations,* quickly followed by *Papillons* (*Butterflies*), *Caprices,* the *Toccata,* and he had begun the F sharp

minor and G minor Sonatas. This period of pianoforte compositions closed in 1840 with his marriage to Clara Wieck.

On April 3, 1834, the first number of a new biweekly musical journal, the *Neue Zeitschrift*, appeared, devoted to musical criticism and to the ideals and aims of the new romantic school. From 1835 to 1844 Schumann was its editor-in-chief. His first sally into criticism antedated this publication by three years and appeared in the *Allgemeine musikalische Zeitung* under the title of *Davidsbündler*. Here for the first time we meet the impassioned *Florestan* and the poetic *Eusebius*, the representatives of his own dual nature. In the article Eusebius comes upon the scene with the historic phrase, "Hats off, gentlemen, a genius!" and the composition he has discovered, *La ci darem la mano*, variations on a theme from Mozart's *Don Giovanni* in his opus 2 by an unknown composer, Frédéric Chopin.

Schumann brought to life the children of his fancy, and peopled his magazine with the members of this imaginary *Davidsbund*, or club of Davidites, who were fighting against the musical Philistines. It was a struggle of the new order against the old; of an ultramodern romanticism against a decadent classicism; of the youthful, subjective, and emotional against the artificial, insincere and pedantic.

"The half-humorous, half-pathetic figures," Sir Henry Hadow writes, "which he had created for his companionship were already withdrawing his mind from the realities of earth, and turning it towards that Undiscovered Country on the borders of which he spent the later years."

Besides *Eusebius* and *Florestan*, *Master Raro*, philsopher, stood as mediator between them; *Felix Meritis* was Felix Mendelssohn; *Chiara* was Clara Wieck; *Estrella* was Ernestine von Fricken to whom he was engaged before Clara grew up; *Jeanquirit* was Stephen Heller, and several other characters appear, some of the noms de plume of contributors to the *Neue Zeitschrift*. Schumann used the titles not only in his magazine but in his music. When his F sharp minor Sonata (op. 11) first appeared in print it was by "Florestan and Eusebius." The different numbers which make up the *Davidsbündlertänze* (*Dances of the Band of Davidites*) are signed F, or E, or F and E. Many of the twenty-one pieces of the *Carnaval* are named for these characters; the usual *Pierrot*, *Arlequin*, *Pantalon* and *Columbine* appear, also tributes to Chopin and Paganini. The work ends with the *Marche des Davidsbündler contre les Philistins*.

Ernestine von Fricken's father supplied Schumann with the theme for one of his greatest works, the variations known as the *Etudes*

Symphoniques (*Symphonic Studies*). As early as 1833, Schumann showed signs of hypersensitiveness and melancholia.

In 1835, when Felix Mendelssohn arrived in Leipzig as conductor of the *Gewandhaus* concerts, the two composers became close friends. "Mendelssohn is the most distinguished man I have ever met," he wrote to Clara Wieck.

In 1836, Clara, a girl of seventeen and an extraordinary pianist, became a serious factor in his life. For four years they struggled against the selfish prejudices of the father who could not see his brilliant and famous daughter married to an unstable, unrecognized composer. He put even legal obstacles in their way and finally when she was of age, Schumann received a court order which permitted them to marry.

The compositions of those years were written to her as most lovers would write letters. And sometimes he felt that they were so revelatory that they should not be played publicly. The *Fantasiestücke* (*Fantasy Pieces*), *Davidsbündlertänze*, *Kinderscenen* (*Scenes from Childhood*), *Kreisleriana*, C major *Fantasie*, and *Noveletten* (*Novelettes*) are examples.

To improve his financial condition in order to marry Clara, Schumann decided to publish his *Neue Zeitschrift* in Vienna, which he regarded as a city of musical progress. He was doomed to disappointment, however, and returned to Leipzig (1839). His *Faschingsschwank aus Wien* (*Viennese Carnival Pranks*), in which he conceals the forbidden *Marseillaise*, resulted from his sojourn. He also found the score of Schubert's C major Symphony at the home of Ferdinand Schubert, Franz's brother, where it had lain in obscurity for ten years. Schumann had it published and enlisted the interest of Mendelssohn, who performed it at the *Gewandhaus* concerts (Chap. 23).

SCHUMANN'S SONGS.—1840 was a monumental year for Schumann. He received a degree of Doctor of Philosophy from the University of Jena, married Clara Wieck, and literally burst into song. After having devoted himself exclusively to piano music, this year he wrote over a hundred songs. His literary taste gave him a wide range of texts by Goethe, Byron, Heine, Rückert, Chamisso, Kerner, Eichendorff, etc. Among them were the immortal *Myrthen* (*Myrtle*), *Dichterliebe* (*Poet's Love*), *Frauenliebe und Leben* (*Woman's Love and Life*), and the *Liederkreis* (*Song Cycle*). His songs, apart from being exceedingly beautiful music, made an invaluable addition to the art song as Schubert left it.

As 1840 had been a song year, so 1841 was orchestral and 1842 was a chamber-music year. His *Spring* Symphony (B flat) was played at

the *Gewandhaus* by Mendelssohn in March, 1841. Two more works were performed with less success in December. One of these, in D minor, ten years later became the Fourth Symphony, and the other in E major was the *Overture, Scherzo and Finale.* He also wrote a *Fantasia* in A minor for piano and orchestra which later he used as the first movement of the famous piano concerto (finished 1845).

With the speed which we associate only with Mozart and Schubert, Schumann wrote his three string quartets (op. 41) in the summer of 1842. He said that he had shut himself up with the Beethoven quartets before writing his own.

One of the most famous quintets in all chamber music is Schumann's E flat (op. 44) dedicated to his wife. Mendelssohn was the pianist at its first performance (1842). Berlioz heard it and carried word of Schumann to Paris. The piano quartet, also in E flat (op. 47), and a less significant trio date from this year.

TOURS.—As Clara Schumann was a concert pianist whose services were in demand, Robert occasionally accompanied her on tours to Russia, Vienna, Berlin, Prague, etc. There was question of an English tour which fell through. Hadow says: "We did not want Schumann in England. The more serious of our musicians swore by 'the classics' and felt that the utmost limit of audacity had been reached by Spohr and Mendelssohn.... To most of us its [the German romantic school] language was a sealed book, its method alien, its work incomprehensible. ... There was no need for us to trouble our heads with a new composer, who wasted his time on 'poetic meanings' and 'inward voices' and other things which we could not understand."

In 1843 Schumann was appointed professor of composition and piano at the Leipzig Conservatory of which Mendelssohn was director. He also had one of his greatest successes that year with *Paradise and the Peri* which was pratically a new form, a dramatic cantata.

He had in mind writing an opera so as to show that the Germans did not need to "leave the field in possession of the Italians and French." His last success made him try Byron's *Corsair,* which he found unsuitable. His next venture was a choral work from Goethe's *Faust,* intended as a concert oratorio. It was performed in 1847 when Schumann, who had moved to Dresden in 1844, was conductor of a new philharmonic society. He added to it and gave it the next year. And when Geothe's centenary (1849) was celebrated, Dresden, Weimar and Leipzig gave Schumann's *Faust.* It was completed in 1853 with the overture.

Meanwhile he had written *Genoveva* (1848) on a text from Tieck and Hebbel's legend of St. Genevieve. The first performance in Leipzig

(1850) was but a *succès d'estime* and it was given only three times.

In his six years at Dresden, he worked quietly on account of a complete breakdown he had had in 1844. He became even more reserved and silent than usual. He saw few people but was friendly with Ferdinand Hiller, conductor of an orchestral society, and he was interested in the young opera composer, Richard Wagner. In him, Schumann "found a bristling personality in many respects diametrically opposed to his own" (Herbert Bedford).

In 1845, he had recovered sufficiently to compose the Second Symphony in C, op. 61. There were many choral works at this time, and two trios for piano and strings (op. 63 and op. 80), as well as the sketches for *Genoveva*. Among his projects was to make a new edition of Bach's *Well-tempered Clavichord*, which inspired him to write contrapuntal studies including six organ fugues on the name of Bach.

That Bible of piano teachers, *Album for the Young*, op. 68, belongs to one of Schumann's most fruitful years (1848), when Byron's *Manfred* music was composed (op. 115). The overture, which is considered one of his best orchestral works, was written first. The other fifteen numbers with choruses and solos, melodrama and *entr'acte* followed. Schumann conducted the overture (1852) at Leipzig, when, it is reported, he seemed to become the melancholy tortured Manfred. The same year Liszt conducted two stage performances at Weimar.

"In this, the later part of his residence in Dresden," writes J. A. Fuller-Maitland in an early study of Schumann, "it is curious to notice that, whereas he had always been used to take up one form of musical composition with great energy at one time, and to devote himself exclusively to it while the mood was on him, he now produced works in almost every form; vocal music and instrumental, chamber music and orchestral, works of large and of small caliber, were produced with the greatest possible rapidity.... The list for 1849 is larger and more varied than that for any other year; but at the same time it contains fewer of those works which have been accepted as his finest."

On hearing the rumor that Julius Rietz, conductor of the *Gewandhaus* Orchestra in Leipzig after Mendelssohn's death, had been called to a post in Berlin, Schumann applied for the position, but Rietz remained. He then accepted the post at Düsseldorf as director of an orchestra and choral society, where he had the opportunity to hear his own works and to encourage talented young composers by performing theirs. Schumann was not a good conductor; his natural reserve and shyness coupled with his failing health interfered with his success. His happiness in his work, however, is reflected in his Third Symphony in E flat (op. 97), the *Rhenish*. In addition he wrote many ballads,

cantatas, songs, choral works and overtures. The overtures did not follow Mendelssohn's model as an independent form but were preludes to plays and musical works.

In a Schumann festival at Leipzig (1852), he was received more respectfully than enthusiastically. Not disturbed, he remarked, "I am quite accustomed to find my deeper and better compositions are not understood at first hearing."

"The few compositions of 1853," writes Sir Henry Hadow, "... tell only too plainly the story of an exhausted brain and an ebbing vitality." Robert Haven Schauffler finds op. 118, nos. 1 and 3, exceptions. Soon he was forced to resign as director. Withal he never became bitter or morose; he remained kindly in his attitude to the younger composers and still tried to encourage sincerity in art, and looked about to find someone to continue in the path of his artistic creed.

Little wonder, then, that he greeted as the awaited musical Messiah the twenty-year-old Johannes Brahms, who came with a letter from Joseph Joachim and some compositions. And after not having written for years, he broke into print in the *Neue Zeitschrift* with the much quoted article, *Neue Bahnen* (*New Paths*). "He has come, the chosen youth, over whose cradle the Graces and the Heroes seem to have kept watch."

That the "chosen youth" brought comfort and cheer to the generous great-spirited musician as though he had been a son, and, as faithful friend, stood by Clara Schumann through the rest of her life, is a record of one of the most unique relations between musicians.

Schumann was able to accompany his wife to Holland, where his music was received with enthusiasm.

In 1854, he attended a performance of his *Paradise and the Peri* in Hanover, and on his return he set to the task of preparing his literary writings for publication. But his mental condition interrupted all work and he was obsessed by hearing an unceasing musical tone. Unable to combat his melancholy he attempted suicide in the Rhine.

"Brahms is my dearest, truest support," Clara wrote to a friend. "Since the beginning of Robert's illness he has never left me, but has gone through everything with me and shared my sufferings." Indeed, he and Joachim had rushed to Düsseldorf when the news reached them.

After that Schumann was placed in a private sanitarium near Bonn, and Clara bravely continued her career, caring for her children (she had four girls and a boy) and meeting the tragic condition of the husband whom she had adored from childhood with the fortitude of greatness. She returned from her first triumphant tour in England to

Schumann's deathbed, although she was not at his side at the moment of the great man's passing (July 29, 1856).

Robert Haven Schauffler closes Part I of his *Florestan: The Life and Work of Robert Schumann*, as follows:

"Those things that Robert Schumann had all his life feared and hoped had come to pass. He had finally encountered the dreaded heart of darkness, and it had laid his too-young body to molder beneath the young plane trees of Bonn.

"On the other hand, as he had wistfully hoped it would, his music was taking on a manifold life. It had now begun reaching out towards all humanity in ever widening circles—like those rings made in the waters of the Rhine by the fall of a golden circlet, or the death-plunge of a desperate sufferer. And young composers in Germany and Scandinavia, France and Russia were falling more and more under the spell of its influence.

"Another event was taking place which he had neither hoped nor feared. One of his chief creations had been the taste and artistic intelligence of the loved woman who had inspired his noblest works. And from now on, as long as she should live, this woman with the Schumann-given taste and intelligence was to be the most potent of all the forces that furthered her husband's work, and was to pass on the torch by inspiring the best music of Robert Schumann's greatest successor [Brahms]."

His Piano Works.—Although the opus numbers reach 148, the works of Robert Schuman most frequently heard are few in proportion: the piano compositions, the songs, the piano quintet and quartet, the four symphonies, the unsurpassed piano concerto, the *Manfred* Overture, the three string quartets, the D minor trio and the cello concerto.

Among his contributions to musical form is the use he made of collections of short pieces forming a whole, such as *Papillons*, *Davidsbündlertänze*, *Carnaval*, *Kreisleriana*, and *Faschingsschwank aus Wien*.

The following list of his piano pieces is an amazing record of achievement: op. 1, Variations on the name *Abegg;* op. 2, *Papillons* (twelve pieces); op. 3 and 10, Twelve Studies after the Paganini *Caprices;* op. 4, *Intermezzi* (six pieces); op. 6, *Davidsbündlertänze* (eighteen characteristic pieces); op. 7, *Toccata;* op. 9, *Carnaval* (twenty-one pieces); op. 11, Sonata—F sharp minor; op. 12, *Fantasiestücke* (eight pieces); op. 13, *Études en forme de variations* (Studies in the form of Variations, *Études Symphoniques*); op. 14, Sonata—F minor; op. 15, *Kinderscenen* (thirteen pieces); op. 16, *Kreisleriana* (eight pieces); op. 17, *Fantasia* in C; op. 18, *Arabeske;*

op. 19, *Blumenstück* (*Flower Piece*); op. 20, *Humoreske;* op. 21, *Noveletten* (eight pieces); op. 22, Sonata—G minor; op. 23, *Nachtstücke* (*Night Pieces,* four pieces); op. 26, *Faschingsschwank aus Wien;* op. 28, Three *Romances;* and op. 68, *Album for the Young* (forty pieces).

SUGGESTIONS FOR FURTHER READING

Studies in Modern Music. Robert Schumann. W. H. Hadow. Macmillan.
Robert Schumann: His Life and Work. Herbert Bedford. Harper.
The Romantic Composers. Daniel Gregory Mason. Macmillan.
Grove's *Dictionary.* Macmillan.
Schumann. J. A. Fuller-Maitland. Sampson Low, Marston, Searle & Rivington. 1884.
Music and Musicians (1st and 2nd series). *Robert Schumann.* Wm. Reeves.
How Music Grew. Bauer and Peyser. Putnam.
Schumann: The Life of Suffering. Victor Basch. Trans. by Catherine Alison Phillips. Knopf.
Robert Schumann. Frederick Niecks. Dent.
Florestan: The Life and Work of Robert Schumann. Robert Haven Schauffler. Henry Holt.
Clara Schumann: A Romantic Biography. John N. Burk. Random House.

25. CHOPIN—THE POET-SOUL

Chopin's Place — Parentage — Childhood — Teachers — First Compositions — "The Young Mozart" — Leaves Poland — Virtuoso Pianist — In Paris — Resolves to Create a New Art Era — Concerts — Chopin and Field Compared — Maria Wodzinski — George Sand — Visits England — His Death — A "Lonely Soul" — Chopin's Works and Contributions — Characterization — Meticulous Workmanship — Tempo Rubato *— Revolutionized Piano Music and Playing — Polonaises and Mazurkas — Waltzes and Nocturnes — Études and Préludes — Ballades, Scherzos, Impromptus — Concertos and Sonatas — Heller, Young People's Chopin.*

"LIKE the fugues of Bach, the symphonies of Beethoven, the songs of Schubert and the music dramas of Wagner, Chopin's piano pieces touch the high-water mark in their kind," says Edward Dickinson (*The Study of the History of Music*).

In Chopin (1810-1849) we find the culmination of a piano style of composition: the combination of the school of virtuosity which had held the boards for a generation, the decadent *salon* type, the flowering of romanticism, and the genius of the "boldest, proudest, poet-soul of his time," as Schumann called him. The virtuosity was the result of his own extraordinary piano playing to which he added a depth of sentiment which sounded a new note in music. At one end of the ladder he mounts a round which is perilously close to the best of the *salon* music of his day; but he scales heights which are permitted only to supersensitive, refined genius. He opened new possibilities in tonal variety, dynamics, touch, imagination and feeling. He struck the fancy of his audiences in his day and he still holds it, a century later.

In 1714, a Pole, Nicolas Szop (pronounced Chop), migrated to Nancy, France. In 1787 his grandson, Nicholas Chopin, returned to the land of his forefathers, married a Polish woman, and their only son was Frédéric François, born February 22, 1810, at Zelazowa Wola near Warsaw. Chopin's father suffered the reverses due to the country's

political condition and its numerous partitionings. For a few years, Napoleon gave a small portion of the country independence, but in 1815 the duchy of Warsaw, where the Chopins lived, again became part of Russia. Nicholas Chopin, when his employment was gone, became a teacher of French to the Polish nobility. Frédéric passed a happy childhood although surrounded by political unrest. He was brought up in his father's school with his three sisters, and young nobles were his intimates.

His first music teacher was a Bohemian, Adalbert Zywny, who taught Chopin to play Bach. At eight he played in public and began to compose, and after four years, he had learned all that Zywny could teach him. Next he studied with Joseph Elsner, a respected composer, who wisely encouraged Chopin's creative gifts.

Young Chopin spent his summers in the country where he heard the music of the peasants and danced the national *Kujawiak*. He was full of fun, a clever mimic, an amateur actor, and was gifted in improvisation.

His first composition, the C minor Rondo, dates from 1825. Op. 2, the set of variations on the Mozart air *La ci darem la mano* (p. 237), a trio for piano and strings, op. 8, several works published posthumously such as the Rondo for two pianos, the Sonata, op. 4, the E minor Nocturne, and three Polonaises, were written before 1828.

The same year he visited Berlin, and in 1829 he went to Vienna, where he played in concert with success and was called "the young Mozart." By 1830, he was launched on the career of a traveling virtuoso and left Poland after three concerts which brought praise and some financial return.

He thought he was in love with Constantia Gladkowska, a young opera singer, but went through all the unhappiness of an almost morbid nature, going away apparently without the object of his *grande passion* realizing his state of heart.

CHOPIN IN PARIS.—He left Poland, which he loved with an almost fanatical devotion, with a premonition that he would never return. He arrived in Paris in 1831 after touring the German musical centers armed with those works already mentioned, the F minor and the E minor piano concertos, some études, nocturnes, valses, polonaises, and mazurkas. He was disappointed that Haslinger, the Viennese publisher, claiming that it was too expensive to publish good music, accepted only the waltzes. At Stuttgart he heard that Warsaw had been taken by the Russians, and he poured out his heartbreak in the Étude, op. 10, no. 12, known as the *Revolutionary*.

He was welcomed in Paris by the Polish colony and sympathizers,

and he soon wrote to a friend, "I am part of the highest society ... without knowing myself how I arrived there! At any rate, it is there that I find a condition practically indispensable to my existence."

He was cordially received by the artists, and numbered among his friends Kalkbrenner, whose piano playing he admired, Cherubini, Bellini, Berlioz, Meyerbeer, Liszt, Hiller, Herz, Moscheles, Franchomme, etc. "Artists of consummate merit demand lessons from me," he wrote, "and attribute to me a place, at least, equal to that which Field occupies."

Kalkbrenner offered to teach him and Chopin seriously considered accepting, but finally, and no doubt fortunately, refused. "So much is clear to me," he wrote to his old master, Elsner, "I shall never become a copy of Kalkbrenner; he will not be able to break my perhaps bold but noble resolve—*to create a new art-era.*"

Chopin gave his first concert in Paris in 1832, at which he played his E minor Concerto and the Variations, op. 2. Of him, Fétis, the French critic, said: "Here is a young man who, abandoning himself to his natural impressions and taking no models, produces, if not a complete renewal of piano music, at least ... an abundance of original ideas the type of which is found nowhere else."

"I have to give five lessons every morning," Chopin wrote. "Do you believe that I am making a fortune? Wrong! My cab and my white gloves, without which I would not be *de bon ton*, cost me more than I earn." He had an unusual love for teaching and apparently communicated his enthusiasm to his pupils.

During the winter of 1832-33, Chopin played often in Paris, but after 1835, he was seldom heard in public. Every year from 1833 to 1847, the publishers brought out his compositions, and he was known in Germany, thanks to Schumann's criticism (Chap. 24).

His name was constantly coupled with that of the Irishman, John Field, who had arrived in Paris in 1832. Field's piano playing and compositions, particularly his nocturnes, stimulated comparisons, and Chopin was undoubtedly indebted to him. Despite Chopin's unquestioned position in the most cultivated circles, he was occasionally the butt of disagreeable criticism. H. F. L. Rellstab, the Berlin critic, wrote: "The author satisfies his taste [to write abnormally and with affectation] with an odious exaggeration. He is indefatigable and I can say insatiable in his searching for discords painful to the ear, his forced transitions, his cutting modulations, his horrible deformations of melody and of rhythm. Particularly is it a searching for *bizarrérie*, especially for strange sounds, the most abnormal position of chords and the most contrary combinations of fingering. If Mr. Chopin had

shown this composition to a master, one may well believe that he would have torn it to pieces and stepped on them, as we have done. Where Field smiles, Chopin grimaces; where Field shrugs his shoulders, Chopin twists his body; where Field puts seasoning in his food, Chopin empties a handful of Cayenne pepper. In brief, if one were to hold the charming works of Field before a deforming concave mirror so that all delicate expression becomes vulgar, one would obtain a work of Mr. Chopin!"

In 1835, Chopin renewed the acquaintance of Maria Wodzinski, a young Polish noblewoman, whom he had known in childhood. He visited the family probably at Dresden, fell in love with Maria, asked her to marry him and was refused on the plea that she could not oppose her parents' wishes. The difference in their social position was great, and Chopin's health was none too good.

GEORGE SAND.—The romance with Mme. Aurore Dudevant, better known as the French novelist, George Sand, lasted for about ten years, (1836 or 7 to 1847). Chopin was delicate, sensitive, of small stature, and a few years her junior. George Sand, while not a large woman, was beautiful, dark, often wore male attire, and was called an Amazon by Liszt, who claimed to have introduced her to Chopin.

Her first impression on Chopin was not favorable but they frequently met in the circle which included also Liszt and Countess d'Agoult (Daniel Stern, the novelist). The winter of 1838-39, Chopin went to Majorca with George Sand and her children, Maurice and Solange Dudevant. Chopin had been ill and Sand urged Majorca for convalescence. There she had the opportunity to show what she called *une sorte d'affection maternelle* (a sort of maternal affection). The trip was a failure due to bad weather, Chopin's ill health, and the hostile attitude of the peasants. The *Raindrop* Prelude (D flat) is often referred to as having been composed at this time.

The visits to Mme. Sand's château at Nohant seem to have been pleasanter. She encouraged him in his composing, took care of him when he was ill, and at the same time wrote books and educated her daughter.

He was not an easy person to get along with. He was sensitive, easily depressed, suffering from tuberculosis, extremely nervous and capricious. Differences in opinion on political problems and discord concerning the children led to a break.

In the meantime, her novel *Lucrezia Floriani* was looked upon as a revelation of his character in no flattering terms. In the history of her life, she denied any such intention. It is claimed that Chopin left Nohant in the spring of 1847 and never went back.

George Sand, it is said, tried to bring about a reconciliation but unsuccessfully. Even at the time of his death she went to his door but one of his friends and pupils, afraid of the effect on Chopin, turned her away.

In 1848, Chopin gave his last concert in Paris. He had played in salons occasionally, earning enough to live and to help his Polish friends.

The spring and summer of that year, he went to London where he hoped to meet with artistic and financial success. He played in the homes of the English aristocracy and gave lessons, but his social obligations were too strenuous for his failing health. He spent some time in Scotland at the home of his pupil, Jane Stirling, but the autumn in London proved disastrous. He was seized with nostalgia and longed to return to Poland, but his early premonition of never returning to his native land was right.

His last public appearance was in London at a ball, where he played the piano between the dances. He returned to Paris, and continued to compose, although he was too weak to teach. His funds were exhausted and he was helped by Jane Stirling, but anonymously. His sister went to him, but on October 17, 1849, he died. Two weeks later he was buried at Père-Lachaise in Paris. His heart, at his request, was sent to Warsaw where it reposes in the Church of the Holy Cross.

Chopin, in spite of spending half of his life in Paris, remained characteristically Polish and was a "lonely soul." Louis Enault, a biographer, said: "The Slavs lend themselves gladly but never give themselves; Chopin is more Polish than Poland."

CHOPIN'S WORKS AND CONTRIBUTIONS.—Unlike Schumann, Chopin used no poetic titles save those describing the type of composition: polonaise, mazurka, ballade, nocturne, etc.

He also composed a *Berceuse*, op. 57; a *Barcarolle*, op. 60; four Rondos (op. 1, 5, 16, and the posthumous work for two pianos, published as op. 73); a *Tarantella*, op. 43; a *Bolero*, op. 19; three Sonatas for piano, and one for violoncello and piano; a *Krakowiak*, op. 14; the Variations on the Mozart theme, op. 2; three *Écossaises*, op. 72; the two concertos for piano and orchestra, op. 11 and 21; and 17 Polish songs which carry his last opus number, 74. Curiously, orchestral works appear only among his early compositions.

In summarizing his works, we must consider the patriot, who was imbued with the folk music of Poland and its national dances; the favorite of Paris' most distinguished salons; the impressionable artist who arrived in Paris when the romantic movement was in ferment; the virtuoso pianist, a contemporary of Kalkbrenner, Liszt, Hiller, Moscheles, Field, etc.; the composer who was the greatest innovator

of his day in the technique of the piano; and the sensitive, inventive genius who was a supercraftsman and scrupulous technician.

He was influenced by Bach, Mozart, Hummel, and Field. His work was carefully wrought; he went over phrases again and again, avoiding the commonplace and showing the same impeccable taste and fastidiousness in his art as in his personal life. He established the short piano piece as an art form, and, with Liszt, created a new type of piano playing, characteristic of romanticism.

He made many experiments in the use of the damper pedal, of the singing tone and of *tempo rubato*, which has suffered much abuse. Of it Chopin said, "Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections." He studied the possibilities and limitations of his instrument as no one had before him. "He adjusted all his technical resources, both as a composer and a pianist," says Daniel Gregory Mason, "in the interests of the greatest possible transfusion and intermixture of impressions. This is the secret of his harmonic scheme, so chromatic and full of dissonance; of his lavish melodic embroidery; of his *tempo rubato*, by which the outline of meter itself, so arithmetical and inexorable, is gently relaxed; of his curious soft, light touch, which seemed to glide over rather than strike the keys...." Chopin's embroidery is not put on from the outside, but is the result of an inner urge—it has inevitability. And of his pedaling, a contemporary remarked that "the crudest and most chromatic harmonies floated away under his hand, indistinct yet not unpleasing."

POLONAISES AND MAZURKAS.—Chopin's first works were *Polonaises*, the form and rhythm of which were familiar to him from childhood. The *Polonaise* was a court dance, originating in 1574 after Henry III of Anjou became King of Poland and received the nobility who "marched in procession past the throne to stately music." It became a popular national dance in the 18th century. Under Chopin's hands it was transformed into a highly developed modern dance form. One of Chopin's biographers, Karasowski, divides his *Polanaises* into two classes: those characterized by strong and martial rhythm, representing the feudal court of old Poland, of which the A flat, op. 53, is a brilliant example; and those, dreamy and melancholy, picturing Poland in her adversity. Grove's *Dictionary* says the *Fantaisie-Polonaise*, op. 61, "is said to represent the national struggles ending with a song of triumph." Including the *Andante Spianato and Grande Polonaise Brillante*, op. 22, there are thirteen *Polonaises*.

Of quite another variety is the *Mazurka*, the national dance of the people. Chopin loved the folk songs and dances he heard when he was

vacationing and their mark is seen in his *Mazurkas*, in which he introduced Polish airs, and extended the form in new and characteristic fashion. Many of the Slavic folk pieces are in the church modes, which give a distinct flavor to his *Mazurkas*. These are often considered his most original contribution. In 3-4 meter, slower than a waltz, with accent on the third beat, the form is A-B-A (mazurka, contrasting trio, and mazurka repeated), not unlike the minuet form. Fourteen sets have been published, forty-one *Mazurkas* during his lifetime and about ten later.

WALTZES AND NOCTURNES.—In his fifteen *Waltzes*, Chopin is the composer of aristocratic *salon* music. Niecks says: "In them the composer mixes with the world—looks without him rather than within—and as a man of the world, conceals his sorrow and discontents under smiles and graceful manners— They are, indeed, dance-poems whose content is the poetry of waltz-rhythm and movement, and the feelings these indicate and call forth." The waltzes are easily his most popular compositions, especially for amateurs. They are found in op. 18, 34, 42, 64, 69, 70, and two are without opus numbers. It is said that Chopin found only eight of them worthy of publication, and the rest were brought out after his death. The Chopin *Valse* is a combination of Schubert's *Ländler* and Strauss' Viennese *Waltz*, based on the old rondo form (Chap. 18).

Zdislas Jachimecki compares the first Nocturnes, written when Chopin was nineteen or twenty, to the youthful creations of Raphael and Mozart. "Of an ideal precision in its ternary structure," he says of the *Nocturne* in B flat minor, "it is the pure incarnation of the artist's individuality and breathes out the real charm of sublime poetry."

Some of them have been heard so often that they have become musically "bromidic," but in others, he reached his own aspiration to "create tone-poems having individuality." There are eighteen *Nocturnes*.

ÉTUDES AND PRELUDES.—For the student, the twenty-four *Études* (op. 10 and op. 25) of Chopin find their place beside Bach's "forty-eight" (*Well-Tempered Clavichord*), and Beethoven's "thirty-two" (Sonatas). During his years of practicing, Chopin conceived the idea of writing studies to conquer the technical problems of piano playing, which should be musically more pleasing than those that had annoyed him. He worked with untiring will on his op. 10, the first twelve studies. But Chopin, the sensitive artist, joined forces with Chopin, the inspired pedagogue, in creating the most beautiful and yet thoroughly useful *études* in all musical literature. He began them when he was eighteen. In these and the second series, op. 25, Chopin established

a technique for the piano distinct from that of any other instrument.

In 1840, Chopin wrote three more *études* for Fétis and Moscheles, for their *Méthode des Méthodes pour le piano.*

The *Préludes* (op. 28) represent a collection of twenty-four short pieces written probably over a space of seven years (1831-1838). They run through the circle of major and minor keys. He is supposed to have finished them during the sojourn at Majorca. Every style and mood is found in the *Préludes:* some of them approach the *Nocturnes* in types, others are heroic, mystic, subtle, poetic, and some bravura. One of the most poetic is an additional *Prélude,* op. 45, in C sharp minor. Since Chopin's time, many composers have borrowed this title and style.

BALLADES, SCHERZOS, IMPROMPTUS.—In the four *Ballades,* Jachimecki sees "the influence of the romantic literary culture which fashioned the spirit of Chopin's adolescence.... The new poetic forms, the new verbal creations of the works of Mickiewicz (Polish poet and intimate friend of Chopin) produced at this epoch, encouraged, even forced the young composer to open new paths for musical expression."

The title *Ballade* for a piano piece originated with Chopin. He probably took the idea from the vocal ballads of Schubert and Löwe, and was a free agent in its structure—based on sonata form (Chap. 18). In these *Ballades,* he was an innovator. They were precursors of the orchestral tone poem and of the 20th-century sonata. In the fourth (F minor), he borrowed not only from sonata form but rondo and variation. It is one of his transcendent works.

No.	*Opus*	*Key*	*Literary Source*	*Dedication*	*Publication*
1	23	G minor	*Konrad Wallenrod* by Mickiewicz	Baron von Stockhausen	1836 (written before 1831)
2	38	F	*Ondine* by Mickiewicz	Robert Schumann	1840
3	47	A♭	*Die Lorelei* by Heine	Mlle. de Noailles	1842
4	52	F minor		Baroness C. de Rothschild	1843

The four *Scherzos,* too, are Chopin innovations. Despite the name, the form has no relation to that of Beethoven or the 18th-century minuet. Neither are they related to the original meaning of the word, a "jest." "How is 'gravity' to clothe itself," Schuman asked, "if 'jest' goes about in dark veils?" Broadly speaking, the minuet form is retained in Chopin's use of a trio, as a contrast to the first part which is repeated after the trio: A-B-A. But the sonata form is strongly suggested in the development of the themes. In the B minor *Scherzo,* op. 20, he made

use of a Polish Christmas cradle song. Of the four, the B-flat minor enjoyed for years the greatest popularity.

No.	*Opus*	*Key*	*Dedication*	*Publication*
1	20	B minor	T. Albrecht	1835
2	31	B♭ minor	Countess Adele de Fürstenstein	1838
3	39	C♯ minor	A. Gutmann (a favorite pupil)	1840
4	54	E major	Mlle. J. de Caraman	1843

Building on Schubert's title *Impromptu*, Chopin wrote four *Impromptus*: A flat, op. 29; F sharp, op. 36; G flat, op. 51; and the posthumous *Fantaisie-Impromptu*, C-sharp minor, op. 66.

The F minor *Fantaisie*, op. 49, published in 1842, is one of the greatest works in all piano literature, a tone poem for the piano which might well be considered a prototype of the Liszt symphonic poem (Chap. 26). Jachimecki says: "This composition radiates a spirit completely modern and is a source of many of the means employed by the music produced from that day to this."

In Chopin's two Concertos (E minor, op. 11, and F minor, op. 21), and two Sonatas, we have the romantic sonata form, a modification of the classic sonata and the Beethoven, with romantic content and treatment. The concertos, written before Chopin was twenty, are significant examples of the fecundity of his genius, and gave rich premonition of the high place he was to fill. The first was dedicated to Kalkbrenner, the second to the Countess Delphine Potocka.

Two of his three Sonatas for piano, B-flat minor, op. 35, and B minor, op. 58, are heard often. The first, in C minor, is op. 4 and was published after his death. Particularly popular is the B-flat minor with the Funeral March, which was written before the rest of the work. The B minor has a maturity and depth which makes it a masterpiece among all romantic sonatas. These works have often been criticized as being weak in form. Hugo Leichtentritt, the German critic, contends that no one has yet measured the extreme subtlety of the structure to realize that Chopin had made an intensive study of Beethoven's last works. He says that the last word has not yet been said about these two sonatas.

HELLER—YOUNG PEOPLE'S CHOPIN.—A romantic composer of many short piano pieces was Stephen Heller (1813-1888), who was also an accomplished pianist. His chief claim upon our attention is that his pieces are classics for young pianists, representing in music education what Chopin is to the more mature musicians. His style is of the school of Mendelssohn and Schumann, and his works were very

popular during his lifetime. He wrote *études* and *préludes*, also pieces with poetic titles suggested by Rousseau's letters on Botany, *Promenades d'un solitaire*, and after Jean Paul Richter. His *Tarantelle* in D flat is one of his best known.

SUGGESTIONS FOR FURTHER READING

Frederick Chopin as a Man and Musician. Frederick Niecks (2 vols.). H. W. Gray Co.
The Romantic Composers. Daniel Gregory Mason. Macmillan.
Chopin, The Composer. Edgar Stillman Kelley. Schirmer.
Frédéric Chopin: Sa vie et ses œuvres. Edouard Ganche. French, *Mercure de France.* 1923.
Frédéric Chopin et son œuvre. Zdislas Jachimecki. French, Librairie Delagrave.
Music and the Romantic Movement in France. Arthur Ware Locke. Kegan Paul, Trench, etc.
Grove's *Dictionary.* Macmillan. 1927.
Studies in Modern Music (second series). W. H. Hadow. Seeley.
F. Chopin. Franz Liszt.
Chopin, the Man and his Music. James Huneker. Scribner.
The Study of the History of Music. Edward Dickinson. Scribner.
Chopin, His Life. William Murdoch. Macmillan.
Music in History. McKinney and Anderson. American Book Co.

26. PROGRAM MUSIC: BERLIOZ AND LISZT

Background of Program Music — Program Defined — Berlioz — Early Life — Effect Not Charm — Marries Miss Smithson — Joins the Revue *— Volatility — Tours Germany —* Damnation of Faust *— Troyens — Solitary Life — Death — Contributions — Enlarges Orchestra, Enriches Color Chart, Encourages Development of Instruments — Meticulous Though Swift Writer — Franz Liszt — Triumphs as Infant Prodigy — Spectacular Successes — Refused Entrance to Paris Conservatory — Paer, His Teacher — Opera* Don Sanche *at Thirteen — Europe at His Feet — The Paganini of the Piano — Paradoxical Nature — Tinsel and Sincerity — Elegance —* Bravura *in Life and Work — A Religious — Era of Revolution — Countess D'Agoult — Princess Wittgenstein a Good Influence — Honor and Generosity — Weimar, Liszt's Opportunity to Encourage New Music — Wagner, Schumann, Berlioz, Rubinstein, Etc. — Death at Bayreuth — Contributions — Symphonic Poems — Compositions: Piano Music, Transcriptions, Orchestral — Liszt an Internationalist.*

EACH new era in music attests to its validity as a living thing. Vital art gives itself to new necessities and new erasures, with the advent of new conditions and the birth of new ideas, heralding a new era. Whether or not the new direction men of genius give to an art satisfies majorities, is beside the point; expansion is its life blood and without it music would have died before it had established itself as an art.

In the 19th century classicism and romanticism have played their foundational and characteristic parts. The best composers built on both, but music, closely allied to the heart and mind, is now prepared for a further expansion. It is, as it were, magnetically drawn to the increased possibilities of the orchestra, and its collusion with it resulted in *program music,* the salient factor of this period.

Program music is *instrumental* music which more or less vividly tells the story rather than *just* paints a mood, as does most of the romantic and the later impressionistic music. But as the poets of ro-

manticism became more individual, and influenced the music of the period, so did the poetry fire the imagination of composers and impel them to tell stories in music.

The composer can now choose any subject he desires compatible with art and his ability to clothe it aright. He is held to no form, to no set procedure or handling. Indeed, another Renaissance has dawned with all the advantages and pitfalls of a new freedom. As with music, so a like emancipation affected literature and the space arts.

Program music, strange as it may seem, was not radically new. The germs of it are seen in Janequin's *Battle of Marignan*, Daquin's *Cuckoo*, Rameau's *The Hen*, Kuhnau's *Bible Sonatas*, Schumann's *Carnaval*, Mendelssohn's *Hebrides* Overture, Beethoven's *Pastoral* Symphony, etc. Two distinctly different types of *program* obtain here. For example, Kuhnau's *Bible Sonatas* tell, as far as the music of his day could, a concrete story, whereas Mendelssohn's *Hebrides* depicts in onomatopœic music the mental effect of the Cave on the mind of the composer. Therefore, program music mirrors the psychological as well as the concrete. Here the questions arise—Is program music a descent? Is absolute (unprogrammed) music a higher type? We are inclined to the belief that music without a program, unfettered with concrete picturing, can rise to greater heights and darker profundities. Rolland says, "Do not let us say Music can ... or Music cannot express such and such a thing. Let us say rather, If genius pleases, everything is possible ..." But whatever be one's opinion, it cannot be gainsaid that program music has developed the orchestra and formed a valuable connection between literature and music; that, besides being the keynote of the advance in 19th-century art, it is also the final answer to the strivings of musicians in the distant past (15th and 16th centuries) to weld poetry and music together. Moreover, the classic form, as a form, seemed to have worn itself out with the ultimate perfection of Beethoven, and composers began to search poetry, history, science, fiction, and legend, to treat it, not only as did the romanticists, but with freer transfusion of thought and in a welcomed capitulation to whatever form the subject dictated.

The first two illustrious exponents of program music were Hector Berlioz and Franz Liszt, each representing the two distinct forms—Berlioz the more concrete, or objective, Liszt the more psychologic, or subjective.

HECTOR BERLIOZ.—"From the first he [Berlioz] strove to free French music from the oppression of the foreign tradition that was suffocating it.... He was fitted in every way for the part... his

classical education was incomplete. M. Saint-Saëns tells us that 'the past did not exist for him.'... He did not know Bach. Happy ignorance! He was able to write oratorios like *L'enfance du Christ*, without being worried by memories and traditions.... Berlioz never sought to be anything but himself." And, "By the extraordinary complexity of his genius, he ... showed us ... a great popular art, and that of music made free." (*Musicians of Today*, Romain Rolland.) "To his admirers he is ... one of the very greatest composers ... to his adversaries he is less than a second-rate figure, a mere scene-painter in sounds, with nothing save a gift for orchestration.... Either you receive at once from the very first work of his that you hear, a thrill akin to an electric shock, or else you are completely insulated and rendered forever immune by a pachydermatous rubber hide of indifference or distaste." (*The History of Music*, Cecil Gray.)

This most stimulating bone of contention, Hector Berlioz (1803-1869), was born shortly after the French Revolution, near Lyons, France, the son of a physician, who insisted upon Hector studying medicine. He was peculiarly unfitted to do this, broke with his father after attempting to accede to his demand and thereby cut himself off from the parental stem. In 1822 he began his musical studies, supporting himself by ushering in the theater, singing in choruses and teaching. Unlike Mozart, Mendelssohn, and Liszt, who in boyhood were accomplished technicians, Berlioz had very little save the will to compose and a knowledge of the guitar and flute. Had he not been endowed with an imagination akin to a steam roller, he never could have overridden his deficiencies.

After entering the Paris Conservatory, he was taught by Lesueur, made rapid progress, and soon wrote his *St. Roche* Mass. But for the next seven years he was in alternate conflict and disgrace, and at sword's point with everyone except Lesueur. Beethoven, Gluck, and Shakespeare were his models. Cherubini, the director of the Conservatory, was anathema to the young man. Despite everything, he forged ahead. After the *St. Roche* Mass, he wrote eight scenes from *Faust*, *Les Francs Juges* (*The Frankish Judges*), *Waverley*, *Symphonie fantastique*, and *Fantasia* on Shakespeare's *Tempest*. Yet he was only known as a revolutionist—this arch romanticist!

In 1830 at last he achieved his soul's desire, the *Prix de Rome*, with his cantata *La Mort de Sardanapale* (*The Death of Sardanapalus*), only to go to Rome for two years and petition his government to be allowed to return to his beloved but unsympathetic Paris! So, after more romancing than study, he returned (1833) with *La Captive*, a tone poem, delineating the moanings of an alien in a foreign land, *Lelio*,

intended as a prelude to his revised *Symphonie fantastique*, *King Lear*, *Rob Roy*, and the *Corsair*.

In the same year, he met, fell in love with and married an Irish actress, Henrietta Smithson, from whom he separated in 1840. Their life was miserably unhappy; they faced poverty and illness, but Berlioz carried on, and never ceased to support Henrietta, even though he engaged in other love affairs, making himself and everyone else miserable! He, at the end of his life, says in his *Memoires*, "I am a poor little child worn out by a love that was beyond me." It was this love of love that he put into his opera, *Les Troyens* (*The Trojans*), and in the *Nuit Serène* (*Serene Night*) in *Romeo and Juliet* (dramatic symphony). At one time, Chopin and Schumann, alarmed at his verbal threat of suicide, followed him, but at the crucial moment Berlioz decided to live! Romantic, supersensitive, impetuous, quick-tempered, having no faith, brilliant to the point of burning up his own strength, and courageous in sticking firmly to his musical creed, he was another in the procession of art martyrs.

He joined the staff (1837) of the *Revue et Gazette Musicale* and proved to be a most brilliant critic. From 1834 to 1840 he wrote *Harold en Italie* (1834), his superlatively fine *Messe des Morts* (*Requiem*) (1837), *Benvenuto Cellini* (grand opera, 1838), which brought him some popularity, *Romeo and Juliet* (1839), *Symphonie Funèbre et Triomphale* (1840), and some songs and cantatas. He had joined the Conservatory as librarian, where he had ample opportunity to study scores, which seemed to be from boyhood his main source of instruction.

In 1842-1843, he made a voluntary tour through Germany, where, for the first time, he met appreciation—oxygen for such a one as he. He was acclaimed by Liszt and the Weimar circle, and the reverberations in Paris, his cold mistress, changed his status there. Another tour in Germany and in France further increased his reputation; a trip to Russia (1847) was also successful, and he conducted the New Philharmonic concerts in London (1853), and led concerts in Baden-Baden and elsewhere. Paris esteemed him enough now (1856) to make him an Academician.

The first edition of his still valued work on orchestration, *Grande Traité de l'Instrumentation et d'Orchestration moderne avec supplement*, *Le Chef d'Orchestre*, op. 10, had been published in 1843. His compositions from 1846 to 1863 included *The Damnation of Faust*, a dramatic legend (1846), *Te Deum* for three choirs (1849), the trilogy, *L'enfance du Christ* (1852-1854), the *opéra comique*, *Béatrice et Bénédict* (1862), and the grand opera, *Les Troyens* (1858-1863).

In 1855 he remarried. But his life with Mlle. Martin Recio, a singer, was again unhappy, although he loved her desperately, and when she died, this romantic found life an agonized loneliness. Next, his beloved son died at sea, and although Berlioz had had some successes, his *Troyens à Carthage* was dropped by the *Théâtre Lyrique* (1863). This was his death blow. In 1864 he wrote, "I have no more hopes or illusions or aspirations. I am alone. Every hour I say to Death, 'When you like!'" (Berlioz's *Memoires*), but consistent with his temperament he feared that which he beckoned.

After *Les Troyens*, Berlioz never wrote again. In 1868, after a successful Russian visit, his health broke and he died in Paris at sixty-six. Paris, which had killed him with her coldness, now honored him by a great public funeral and, ten years later, a memorial concert!

His Contributions.—"That he possessed genius is beyond all question. . . . No composer has ever been more original, in the true sense of the term; none has ever written with more spontaneous force. . . . His imagination seems always at white heat; his eloquence pours forth in a turbid, impetuous torrent which . . . overpowers all restraint" (W. H. Hadow, Grove's *Dictionary*).

He was a contemporary of Mendelssohn, Schumann, Chopin, and the early Wagner, yet he was independent, and in comparison he outromanced romanticism!

His norm seemed to be violent effect, bizarre combinations, which cloud, often in exaggeration, his strong melodic line. He had a consistent urge to subordinate beauty to accent, and charm to conglomerate tone. Nevertheless, his sense of rhythm is extraordinary, and lovely melody often penetrates his turbulences.

Of his studies and accomplishments in orchestration, Rolland says he belongs with Bach, Handel, Mozart, Beethoven and Wagner. "He does not command his familiar spirit, he is its slave. Those who know his writings know how he was simply possessed and exhausted by his musical emotions." (Rolland.) Furthermore, Rolland claims that he is *the* French composer, and the only great one, save Rameau, who was French born and unfettered by alien schools.

Few would disagree that Berlioz's finest works were his *Symphonie fantastique* and *Les Troyens, Requiem,* and *Romeo and Juliet.* He wrote so ecstatically and fast that he had to invent a shorthand to take down the *Requiem* rapidly enough to encompass inspiration!

He scored the remarkable *Requiem* for sixteen trombones, sixteen trumpets, five ophicleides, twelve horns, eight pairs of kettle drums, two bass drums and a gong, with the rest of the orchestra. When asked if he weren't the man who wrote for orchestras of five hundred

he answered, "Not always, Monseigneur, I sometimes write for four hundred and fifty." Love of the "largest" certainly had its birth in France and not in America! Although a musical megalomaniac, his nice skill in orchestration often leads him to fine discriminations.

"By discerning that ... a composition might be unified rather by the interplay of characters and events, or in other words, of dramatic motives, of which the music was merely representative, he opened the way for Liszt and the modern program composers. He became thus the pioneer of that realistic movement which in our own day has assumed such prominence, providing, as early as 1830, in the *Symphonie fantastique* ... with program-leading motives, the prototype of many modern masterpieces" (Daniel Gregory Mason, *The Romantic Composers*).

This realism he carries even into satire, such as his parody on the *Dies Iræ* (Days of Wrath) in the last part of the *Symphonie fantastique*, prefiguring, we believe, the *Till Eulenspiegel* of Strauss, and other satirically humorous compositions (Chap. 31).

Berlioz wrote, mainly for the people, effective pictures with "local color." He was representative in France of the romantic movement of music as was Victor Hugo (Chap. 22) in literature. He felt that music must excite the imagination to receive images of abstract as well as concrete things.

His writing for voices in *Romeo* and the *Damnation of Faust* illustrates his ability to use every means to heighten emotional effects. We recognize in *Tristan* how definitely Wagner was influenced by the score of *Romeo and Juliet*. Of *Les Troyens*, Cecil Gray says that "In sheer grandeur and vastness of conception there is nothing in the whole range of opera to be compared with it, with the exception of the very different *Ring*.... But the work of Berlioz has yet to receive its due ... in time it will, for signs of change in the critical attitude towards it have already appeared."

ORCHESTRAL CONTRIBUTIONS.—By forty-five Berlioz had completed the bulk of his work, yet it would take a book to detail his orchestral innovations (Chap 32).

1. Berlioz invented new methods of using instruments, covered horns with bags, struck cymbals with sticks, tipped drumsticks with sponges, all of which is done today, particularly in the jazz band!
2. He was interested in the Sax horn (from which descends our saxophone) made by Adolphe Sax.
3. Every orchestral group, large and small, was considered as an

individual color and capable of combining. His color chart is still studied.

4. He emphasized the beauty and power of the viola.
5. He realized the solo possibilities and deficiencies particularly of the *cor anglais* (English horn—alto oboe) and bass clarinet.
6. He made crooks in natural horns for chromatics.
7. He encouraged the establishment of valved instruments developing in his day.
8. He and Meyerbeer realized the ability of the trombone to carry themes.
9. He rarely wasted effects of lesser sonority against greater masses.

METHOD.—1. He was a tremendous detailist despite speedy writing.

2. He uses the *idée fixe* (fixed idea—leitmotif) to give unity, tell the story and make the picture vivid.
3. "...Berlioz delved deeper and with more success into the art of orchestration than did any one before him." (Adam Carse.)

So we can smile and humor him when he rejoiced that during the noisy but amazing *Requiem* someone fainted from the clamor.

But before we close, it might be well to counteract one accusation leveled at this modern: that his contrapuntal skill was lacking—for in his *L'enfance du Christ*, particularly, he shows his grasp of the fugal method, despite his great skill as a melodist.

And finally, Heine said that he was "a gigantic nightingale, a lark the size of an eagle, such as existed in the primitive world."

FRANZ LISZT.—Franz Liszt (1811-1886), one of the most interesting men of music, achieved pre-eminence through his many faceted nature as much as through composition.

He was born in Raiding, Hungary. His father, a steward of Prince Esterhazy, was Adam Liszt, a musical amateur, who yearned to have his son become a musician. His birth, occurring during a comet's advent, assured the parents that their child would be a genius. Adam was another to whom Mozart was an ideal. He was Franz's first teacher, and when the boy was six years old he launched him in music. At nine Liszt started his tours under his father's management, played successfully in Vienna, and studied with Salieri and Carl Czerny, who charged little and later nothing because, he said, "The progress of the small boy in so short a time pays me amply" (Guy de Pourtalès). At twelve he set Paris "on fire." In his own words, he was thrown into the midst of a brilliant society that applauded the tours de force

of a child to whom it gave "the glorious and withering stigma of a little prodigy." The experience helped to create the complex that made him in turn loathe and crave adulation.

His improvisations and his technical skill were prodigious. He easily attracted wealthy patrons, and a six-year subsidy was arranged for him. London was as kind to him as Vienna and Paris. George IV said, caressing the little boy's curls, "I have never heard his equal, not only for his perfection in playing, but for the richness of his ideas."

At twelve (1823) his father brought him to Cherubini to be entered in the Conservatory of Paris. But the stern old Italian looked the awe-inspired little boy in the eye and coldly said, "Imposible . . . you are not French." So, he studied under Ferdinand Paer and others. Paer suggested that Franz write an opera, and to a mediocre libretto, he wrote *Don Sanche ou le Château d'Amour* (*Don Sanche or the Castle of Love*). The next year (1824) it was given successfully in Paris.

But after Liszt's father died (1827) he gave up his tours and as his subsidy had reached its end, he started to teach. Furthermore, he gave his mother all the money he had earned in his remunerative tours, because, he said, she had always sacrificed for his benefit. This early he showed the richly kind, honorable, generous nature that contributed so largely to his renown.

For eight years he continued teaching with great success in Paris. He plodded, but inwardly he was growing in a milieu that formed his character for better and for worse. In him were mystic and pragmatist, saint and sinner, vanity and splurge, honor and sincerity. But Paris, emerging from the Revolution, was as complex. Freedom in ethical and moral procedures was combating past standards. As the center of art life, there were gathered together all varieties of intellectuality and froth, side by side. Social life was gay and frivolous. Composers of tinsel and coruscation were popular—Kalkbrenner, Pleyel, and others were in the ascendancy in the salons. Solid music had to be served with decoration for assimilation, the more arabesque the better. It was in this environment that young Liszt grew up, and with all his desires to be great he was seriously affected by his surroundings, which caused him to turn constantly to religion and philosophy in search of an adjustment between life and art as he experienced it.

Liszt was a student, and possessed a fine mind. His manner was artistry personified.

He was in the center of postrevolution and nascent freedoms when the watchword of Paris, "to fight for liberty," was heard in the brilliant salons as well as in the streets. Paradoxically, he would have entered the Church earlier than he did were it not for other tugging

desires. He lived, saturated in romanticism, in the time of George Sand, Chateaubriand, Balzac, Flaubert, Victor Hugo, Gautier, and Lamartine. He showed a marked interest in Saint-Simon's socialistic program, yet he was an aristocrat at heart. "Nobility was innate," wrote Felix von Weingartner (*The Musical Quarterly*, July, 1936). "... He possessed a certain aloofness. He was not everyone's familiar, and was particular in his choice of associates. But he admitted only intellectual distinctions, and paid no heed to caste."

In 1834 his intimacy with the Countess D'Agoult (Daniel Stern, the novelist) began, and although he was "too keen-minded to be really deceived by the current fallacies, but at the same time not austere or independent enough to reject what was so universally accepted, he let himself go with the current, and half-blindly, half-ironically, played the game he saw others playing" (Daniel Gregory Mason, *The Romantic Composers*). So he became involved with this beautiful woman, and although he tried to end the relation, it lasted for ten years, spent mostly in Switzerland and Italy. They had three children, one of whom was Cosima, later to be the wife of von Bülow and then of Richard Wagner. It is an undecided point whether he offered marriage and was denied it on the ground of his inferior social rank, but it is well known that they endured an accumulating distaste for each other. Liszt took refuge in religious study for surcease from amorous experiences. But not for long, for as Mason says, "If paganism had... summed itself for him in... Countess d'Agoult, ... monastic Christianity to which he now reacted found its...priestess in the Princess of Sayn-Wittgenstein," who lived with him platonically from 1847 on. It was a sad affair. She tried to divorce her husband, the divorce was retracted, and even at her husband's death, they did not marry. She died six weeks after Liszt, but she had been a tremendous power in leading him to broader paths and things greater than piano virtuosity.

But we must go back to Liszt's most brilliant period (1839-1847) of virtuosity, in which he wrote many transcriptions for the piano and made incessant international tours, including London, where he played with the Philharmonic Society. For some reason these concerts (four) were not as successful financially as his agent presaged, so Liszt, characteristically, made up the loss (1839). His amazing technique, improvisations, and magnetic personality made him the dominating power among pianists, probably the greatest that ever lived—the Paganini of the piano.

His kindness was unfailing! When Pesth was inundated by flood

(1837), he generously supplied the victims with money. He established a poor fund in Raiding, he never accepted money for teaching after he had passed his first youthful period, and in this way became a one-man philanthropic institution for hundreds of students. Moreover, when the funds were insufficient for the Beethoven memorial at Bonn (1839), it was Liszt who supplied the money ($10,000).

Weimar was captivated by his breadth of view, pianism and character (1842). From 1843 he was visiting court artist, and from 1849, choirmaster, with every resource at his command. At this point the second part of his life begins. Now he became the great *Meister* and took every opportunity to bring out so-called radical works. With the collaboration of the Princess Caroline Sayn-Wittgenstein, he prepared some not too dependable brochures on Chopin and the early Wagner, and at her urging had gone to Weimar with the avowed purpose of helping living composers, even to his own undoing when he produced Cornelius' *Barber*. In the meantime, however, he had given, among other lasting encouragements to musicians, Wagner's *Tannhäuser* (1849), *Lohengrin* (1850), Raff's *König Alfred*, Rubinstein's *Das verlorene Paradies* (*The Lost Paradise*, 1851), Berlioz's *Benevenuto Cellini* (1852), Wagner's *The Flying Dutchman* (1853), Schubert's *Alfonso und Estrella* (1854), Rubinstein's *Die sibirischen Jäger* (*The Siberian Hunters*, 1854), Schumann's *Genoveva* (1857), *Landgraf Ludwigs Brautfahrt* (*Ludwig's Wedding Journey*, 1857) by Lassen, who succeeded him at Weimar, and Cornelius' *Der Barbier von Bagdad* (1858).

Had Liszt only helped "establish" Wagner, with whom his interest was steadily manifested, he would have done enough! Wagner said, "When ill, broken down and despairing, I sat brooding over my fate, my eye fell on the score of my *Lohengrin*, totally forgotten by me. Suddenly I grieved that this music would never sound from off the death-pale paper. I wrote two lines tc Liszt; his answer was the news that preparations for the performance were being made on the largest scale the limited means of Weimar would permit."

Weimer became a Mecca. Here musicians of all races met and formed the so-called *School of the Future* which has not yet lost its potency.

During this period he wrote compositions showing the breadth of the newer music. The last concert for his own benefit was in 1847, even though he gave his services continually. Consternation was caused by his sympathy for both Berlioz and Wagner. His life was almost too full now, with teaching, playing and conducting. But an end comes

to everything. In 1859, because of unmerited criticism for presenting Cornelius' *Barber*, he left Weimar and divided his time between Budapest, Weimar and Rome. The Hungarian government made him president of an "unborn" institution (1870), which later became the Academy of Music. He was the idol of the nation, publicly feted (1873) and received all he desired of hero worship. His *Christus* was given in 1865, when his *Legend of St. Elizabeth* had also glorified the mystic Liszt.

The Pope was fond of him and Liszt's religious yearnings and his fatigue took him to Rome where this erstwhile Saint-Simonite and free thinker became Abbé with four minor orders (1879). He could marry, could leave at will, but could not say Mass.

Although he had had a glorious march, save for his self-inflicted love affairs, and had been acclaimed by Briton's king and queen, not until 1886 did he receive his ultimate triumph in London, when his oratorio, *St. Elizabeth*, was given at St. James's Hall, with an ovation such as no man had ever received in England.

After more triumphs in Paris and London and in Luxembourg, where he gave his last concert on the twenty-third of July, 1886, Liszt attended the performance of *Parsifal*, and later in the week, *Tristan und Isolde* at Bayreuth, but was so weakened by illness (bronchitis) that upon reaching home (Bayreuth) he was confined to his bed and passed away July 31, 1886. He was buried in Bayreuth with very touching testimonials. The Princess Wittgenstein was his heir and executrix, and acceded to Liszt's request not to rebury him elsewhere.

Works and Contributions.—Capable of nuance and delicacies, he reveled in effect rather than substance. But he stretched the possibilities of the piano, sometimes, indeed, far beyond what should be expected of it! And were it not for the fact that few musicians had his amazing skill, it might have lost its inherent beauties and rightful function. Withal, his orchestral transcriptions for the piano have breadth, sweep, freedom and freshness. Besides, they did much to bring symphonic works to those who could not hear orchestras. Despite his flamboyancy, he played every work in the manner the composer or school ordained. As a teacher he influenced more great virtuosi and composers probably than any other, unless it be Cherubini. Some of the men coming under Liszt's tutelage and stimulus, besides those whose names are attached above to the operas given at Weimar, were: Joseph Joachim Raff, Leopold Damrosch (father of Walter and Frank Damrosch), Alexander Ritter, pianist and inspired teacher, Carl Lachmund of New York, Emil Sauer, and Alfred Reisenauer.

THE TONE POEM.—Liszt developed the tone poem to subjective lengths, and freed composers to write to the limit of their skill and imagination. Classic forms were left so far behind in this expansion, as Bekker calls it, that it needed a Brahms to intensify musical ideas and keep the forms of Haydn and Beethoven from vanishing altogether. It was, however, Beethoven and Mendelssohn in their overtures who opened the way for the tone poems, Liszt's greatest contributions to the music of the 19th century.

Liszt took his ideas from poetic sources and once in a while wrote extraordinary music. His *Faust* Symphony is the consummation of his musical and literary experience. Wagner was influenced by it for some of the themes evidently made unforgettable impressions on him. Liszt's *Dante* is considered less fine than the *Faust* Symphony, which is not so much a symphony as a combination of three symphonic or tone poems: Faust, Marguerite, and Mephistopheles.

His constant use of chromatics, which Wagner borrowed and used with skill, his cannonading and flashing octaves, his frequent oversentimentality in his quieter moods mark the passage of romanticism into postromanticism. His use of *leitmotif*, thematic development, and musical logic exist in many of his best-known pieces, the twelve *Symphonic Poems*. He arrives at a fine coherence and an excellence that makes *Les Préludes*, based on verses of Lamartine, one of the interesting works of the era. It is subjective, rather than objective concrete matter, such as Berlioz chose. It is divided into six parts, and he uses skillfully two leading motifs (*leitmotifs*) subjected to every kind of musical treatment or "theme transformation." In such a work one sees freedom from formulae—Liszt's gift to his contemporaries and to his musical heirs of the 20th century.

WORKS.—Among his symphonic poems and orchestral works are: *Symphony on Dante's Divine Comedy*, a *Faust Symphony in three character-portraits* (Goethe's poem), two *Episodes from Lenau's Faust*, *Les Préludes*, *Meditations poètiques*, *Tasso*, *Orpheus*, *Prometheus*, *Hamlet*, *Bénédiction de Dieu dans la solitude* (*Benediction of God in Solitude*), six *Hungarian Rhapsodies*. For piano solo: Twelve *Études d'execution transcendante*, three *Grandes Études de Concert*, two *Concert Studies* (*Waldesrauschen und Gnomenreigen*), six *Paganini Studies*, *Consolations*, *Années de Pèlerinage*, *Dante Sonata*, *B minor Sonata*. Some excellent songs: *The King of Thule*, *Du bist wie eine Blume*, *Die Lorelei*, *Kennst du das Land* (*Knowest Thou the Land*). For piano and orchestra: Two *Concertos* (1) in *E Flat*, (2) in *A*, *Todtentanz* (paraphrase of *Dies Iræ*); fourteen or fifteen *Hungarian*

Rhapsodies. Arrangements of six Schubert songs for piano and orchestra, and dozens of others, quantities of excellent transcription for piano of Beethoven symphonies, operas, and orchestral works.

His best-known church music includes his *Christus, The Legend of Elizabeth, The Grand Mass.* His organ works include *Fantasia and Fugue* on the choral *Ad nos ad salutarem undam* from Meyerbeer's *Le Prophète,* the *Fantasia and Fugue on B-A-C-H, Evocation in the Sistine Chapel* based on Mozart's *Ave Verum.*

Liszt, accredited with being a nationalist, was far from it. His inestimable effect on such men as Grieg, Dvorak and others, whom he persuaded to emphasize the inherent factors of their own music, makes Liszt not a nationalist but a creator of national schools. This is probably his most valued gift to the world. His rhapsodies are Gypsy rather than Hungarian. He is saturated with the Italian in theme and sentiment, going to Italian subjects for much that he wrote. It is probably a good thing that he *was* international for this broader outlook made him sufficiently universal to be of immeasurable value to all who approached him.

Paul Henry Lang wrote (*The Musical Quarterly*): "... as a composer, Liszt occupies a unique position in the history of modern music: almost all of our accomplishments in the field of harmony, orchestration, and construction of form originated in his inspired and inquisitive mind."

SUGGESTIONS FOR FURTHER READING

The Study of the History of Music. Edward Dickinson. Scribner.
Grove's *Dictionary.* 1927. Macmillan.
The Mad Musician. Robert Haven Schauffler. Doubleday Doran.
The Standard Symphonies. George Upton. McClurg.
The Orchestra and Orchestral Music. W. J. Henderson. Scribner.
Catechism of Musical Æsthetics. Hugo Riemann. Trans. by Bewerunge. Augener.
Studies in Modern Music. H. W. Hadow. Macmillan.
Preludes and Studies. W. J. Henderson. Longmans, Green.
Overtones, A Book of Temperaments. James Huneker. Scribner.
The Symphonies Since Beethoven. Felix Weingartner. Trans. by Maude B. Dutton. Ditson.
Evolution of the Art of Music. C. H. H. Parry. Appleton.
The History of Music. Cecil Gray. Knopf.
Franz Liszt. James Huneker. Scribner.
Franz Liszt. L'homme d'amour. Guy de Pourtalès. Henry Holt.
Franz Liszt and His Music. A Hervey. John Lane.
Liszt. Sacheverell Sitwell. Houghton Mifflin.

The Musical Quarterly. Issue devoted to Liszt. Schirmer. July, 1936.
Musicians of Today. Romain Rolland. Henry Holt.
Memoires. Hector Berlioz. Calmann Lévy. Paris.
Evenings in the Orchestra. Hector Berlioz. Trans. Charles Roche. Knopf.
The Romantic Musicians. Daniel Gregory Mason. Macmillan.
The Story of Music. Paul Bekker. Norton.
How Music Grew. Bauer and Peyser. Putnam.
Music and the Romantic Movement in France. Arthur Ware Locke. Kegan Paul.

PART VII

ROMANTIC OPERA

27. OPERA IN FRANCE, GERMANY, ITALY AND ENGLAND

Luigi Cherubini, Czar of Music — Influence — Cimarosa — Spontini — French Grand Opera — Rossini, Spoilt Boy of Europe — Influence — Donizetti's Incessant Work — Bellini's Superior Skill — Von Weber — Der Freischütz *Astounds — Changes Face of Operatic World — Other Romantic Opera Writers — Ludwig Spohr — French Opera — Meyerbeer, Charlatan-Genius* — Les Huguenots, *Epoch Making — Contributions* — Opéra Comique — *Grétry — Gossec — Méhul — Boieldieu — Auber — Hérold — Halévy — English Light Opera — Precedents — Balfe — Wallace — Gilbert and Sullivan — Other English Opera Writers.*

OPERA OF THE ROMANTIC ERA.—Luigi Cherubini (1760-1842), a Florentine, like Lulli, became the musical czar of Paris, while Germany was having her extraordinary blossoming in the music of the romanticists. Cherubini was trained in modal counterpoint as were Haydn, Mozart, and Beethoven. He was aloof and erudite, and was enabled, because of his long life and position as head of the Paris Conservatory, to get a full view of the music of Europe. Furthermore, Italian though he was, he admitted no alien to the conservatory, but did not deter the naturally independent French composer from expressing French characteristics. Hence, although he was czar, he was also adviser, guide, and friend to his students, and allowed French opera to develop independent of his interference.

At first he wrote sacred music, but after a visit to London he became the backbone of Paris opera (1780-1800). His first work in the new style was *Démophon* (1788), pompous, rather than trivially "canary-bird"-ish, as Schumann called Italian opera. *Lodoiska* (1791) and *Medea* had success but *The Water Carrier* (*Les deux journées*, 1800)

was his greatest. The first is grand opera, the two latter, although tragedies, are *opéra comique*, because of the spoken dialogue. He wrote in all forms of the Roman Catholic ritual and one of the noblest of church works is his *Requiem* in C minor. But his sacred music became affected by his operatic style. Other composers followed him and the outcome was the infection of solemn polyphony with the garish. It was not unreasonable that two decades later the Pope decreed a return to Gregorian Chant. Cherubini's orchestration, however, was excellent and his overtures and quartets were built on Mozartean models. His vigor and freedom from clichés, and his musical feeling, proclaimed him a great man.

Domenico Cimarosa (1749-1801), an older contemporary of Cherubini, took the fancy of the people. An inventive writer of sixty-six operas, oratorios and cantatas, he wrote in a vein akin to Mozart, with strong *buffa* ingredients. He was invited to St. Petersburg (Petrograd) (1787) by Catherine II, and later took Salieri's place in Vienna. When in Naples he joined the revolutionists (1799) and was condemned to death. By the intercession of Ferdinand he was released, but his spirit was broken and he died two years later. Among his important operas: *La Ballerina amante* (*The Amorous Dancer*, 1783), *Il matrimonio segreto* (*The Secret Marriage*, 1792). Diaghileff (Chap. 41) produced his *Le astúzie femminili* (*Feminine Cunning*) in 1920, which revived the use of his overtures and restored interest in the opera of his era.

Gasparo Spontini (1774-1851), an admirer of Mozart, carried forward Gluck's ideas and was a decided influence on German opera. Though of peasant stock, he held the stage until Weber's *Der Freischütz* supplanted for a time, even in France, everything else. Spontini was the first writer of historic opera, which Meyerbeer and others espoused later. This is technically known as French grand opera, developing alongside of *opéra comique*. It is like our cinema drama, with its grandiose scenes. Doubtless Handel's large canvases based on historic events and personages (typifying national, social, or religious drama) were inspirations to both Spontini and Meyerbeer. Unpopular when he first went to Paris (1803), Spontini set himself to the study of Mozart and Gluck and soon this peasant-born composer produced the ambitious *Milton* (1804). Next came *La Vestale* (*The Vestal*), which won a prize, judged by Méhul, Gossec, and Grétry, and given by Napoleon. In this he uses great masses of sound, vivid, richly colored effects unusual for his day, which is probably why the modern audience, accustomed

to orchestral turbulence, still enjoys the far-flung scenic breadth of *La Vestale*.

GIOACCHINO ROSSINI (1792-1868), as great a wit as opera writer, is called by Pratt "the most forceful Italian genius since Scarlatti." Stanford and Forsyth say, "He was one of the pioneers of the star system" and "the spoilt child of Europe." He built on public taste, was a most versatile, resourceful musician, was master of embellishment, but was wise enough to take cognizance of German composers and never capitulated to ugliness or vulgarity. As master of the trivial he made the trivial masterful.

Like many Italians he sought other lands. By thirty-seven he had done practically all his work, leaving six string quartets, forty-six operas, the florid but living *Stabat Mater* (1832-41) and the *Messe Solenelle* (*Solemn Mass*). The libretti of Mozart's *Marriage of Figaro* and Rossini's *Barber of Seville* (*Il Barbiere di Siviglia*, 1815) were both based on plays by Beaumarchais. Mozart's influence is apparent in Rossini's *Semiramide*, composed (1823) for the Congress of Verona. Rossini was director of the Théâtre Italien in Paris (1824-6), and in 1828 reached his pinnacle in *William Tell* (*Guillaume Tell*) a grand opera based on Schiller. After this he did little but revise scores and amuse by his endless wit.

He did much to curb the swamping and foolish operatic cadenza. His skill is extraordinary in concerted pieces and his work, although ornate, shows vitality and grasp. He had a sense of "good theater" and gave Meyerbeer and others encouragement and productions. Strange to say in a man so volatile and free, technique was of vast importance to him, and although his methods held back the advance of grand opera, there is a tendency today to return to the Rossini manner of *opera buffa*.

DONIZETTI AND BELLINI.—Two followers of Rossini, thought by many to be the greatest writers of comic or comedy opera, were Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835).

Donizetti had a gift for the romantic love song. Besides he had a penchant for glitter such as is found in the Mad Scene of *Lucia di Lammermoor*, based on Sir Walter Scott's novel. It retarded to a great extent the progress of sincere grand opera, yet he made a lasting contribution to light opera in *The Daughter of the Regiment* (*La fille du régiment*, Paris, 1840), his amusing *Elixir of Love* (*L'Elisir d'amore*, Milan, 1832), the glittering *Don Pasquale* (Paris, 1840), which are but a few of his sixty-five operas. Many songs, cantatas, sacred works, and string quartets complete his accomplishment. He was on the staff

of the Naples Conservatory, traveled considerably, and worked so incessantly that a serious brain trouble brought on his death.

Vincenzo Bellini, who died when thirty-four, was more gifted than Donizetti and wrote only in the grand style. Verdi and Wagner thought that he invented the long vocal melody, which often necessitated the slow coloratura, so difficult to sing. The most familiar of his works are *La sonnambula* (*The Sleepwalker*, Milan, 1831), *Norma* (Milan, 1831), and *I Puritani* (*The Puritans*, Paris, 1835). Judging from the fine dramatic sense of *Norma*, a typical opera of the time, written under the influences of his era, it is difficult to say what he might have done had he lived longer.

BEETHOVEN'S ROMANTIC OPERA—FIDELIO.—Beethoven must appear here as a writer of romantic opera. After the French Revolution men turned to the problems of man. It is not surprising to find that Beethoven turned to the subject of man's freedom and struggle against injustice in his *Fidelio*, a "rescue opera" (see below) with noble music. It is not exciting throughout. Indeed it has seemed stodgy because of its old libretto, but the simple English translation used in a revival (1945) at the Metropolitan Opera increases the plausibility and interest. Germans did not seem to know how to write libretti so that certain single words and phrases in musical soliloquy, aria, or recitative do not sound vapid. Freedom (*Freiheit*) is a good word! Repeated in opera it is ineffective. After our recent wholesale initiation into the way of tyrants, the wicked Pizarro, the noble Leonore (*Fidelio*) and Florestan seem real to us, but there have been long stretches when they seemed both wooden and too angelic. With a more skillful and sympathetic libretto in use now, *Fidelio* is emerging as a significant opera about freedom, unselfishness, noble love, and dignity of man.

CARL MARIA VON WEBER.—Mozart must have been a bugbear in the lives of boy musicians in the 18th and 19th centuries, for like Weber's father, many parents tried to make Mozarts of their sons! Nevertheless, Carl (1786-1826), born in Eutin near Lübeck, where Bach had lived, showed decided musical gifts when a lad, and as Carl's father was Constanze Mozart's cousin it is not strange that Weber, senior, held Mozart up as model.

Michael Haydn was one of Weber's first teachers. He showed extraordinary ability at the piano. Abbé Vogler, in Vienna, introduced him to folk music, which he used later to advantage. At the age of eighteen he conducted the Breslau Orchestra. Later he became secretary to the gay Duke Ludwig of Württemburg (1807), under whose ægis Weber fell into bad company and drifted into money difficulties. But he found time to read, and encouraged by his friend Danzi did

some composition. Two years later, he got into a scrape trying to extricate his father from a financial impasse, and was banished by the King. Cleared of guilt, but remaining in exile for a time, he settled down to work and wrote his first opera, *Silvanus* (Frankfort, 1810).

From 1810 he traveled and finally became director of the National Theatre in Prague, where he charmed with his versions of national songs and became famous as a conductor. Also while here he went to Vienna for singers and met his future wife, Caroline Brandt. Soon he was invited by the King of Saxony to reorganize the Royal Opera at Dresden. In spite of his misery through jealousies and bickerings, he composed *Der Freischütz,* which stunned the world, snatched the laurels from Rossini and Spontini and their schools, and gave Weber an almost unprecedented vogue. Five hundred performances were given in Berlin alone; and in many other cities, including London, he became the rage. *Der Freischütz* was a new departure. For the first time serious opera was based on burgher and peasant subjects. The music was in German folk style. He combined, as did Mozart, the supernatural and the real with imagination and command of musical materials, and kept the spoken dialogue of the old *Singspiel.* His dynamic contrasts produced intense drama. His resourceful use of the orchestra, employing each instrument with invention and the voice with imagination and knowledge, marked him far in advance of his day. His supreme originality, the romantic flavor of his melodic and warm conceptions, made him one of the musical colorists of his age. And was it remarkable then that a new era was ushered in by *Der Freischütz* (*The Freeshooter*)?

His next opera, *Euryanthe* (Vienna, 1823), because of a poor libretto was not well received, even though it has in it some lovely music. After this failure he became depressed and ill, but was encouraged by a commission from England, which eventuated in the engaging *Oberon* (1826), whose music shimmers and glows in a fairy atmosphere. After conducting the first performance he died in London.

Besides opera, Weber's *absolute* music was extraordinary. His piano works teemed with brilliant effects as heard in the *Invitation to the Dance, Perpetual Motion,* and many sonatas and concert pieces (*Concertstücke*).

CONTRIBUTIONS.—Mozart had started German opera with his sublime *Magic Flute.* Weber established German romantic opera which was closely related to the romantic literature of his day. Romantic opera used Teuton folklore, fantasy, and the supernatural, realistically and symbolically. Life was stressed in its naïveté and naturalness. Realism and the uncanny in physical nature were dramatized. Heart, imagina-

tion, and color outclassed the Italian passion for display and vocal technique. Soon, however, German opera was to lapse into the moralistic and oversentimental. This led to Wagnerian diatribe, disgust, and final Wagnerian "cures" (?).

Weber laid the first plank of the Wagnerian platform. Opera as freed by Weber had these distinguishing points: spoken dialogue, when needed, took the place of recitative; the aria, though not reflecting the Italian style, was more lyric, passing with greater continuity into the scene; original tunes, popular in style and sounding like German folk songs, were used; choruses became an integral part of action; the overture used motives of the opera—prefiguring Wagner's motivation; accompaniment became cognate with vocal elements; no orchestral numbers appeared except the overture.

Gluck, Mozart, Scarlatti, and others tried to free opera, but Weber was fortunate to live in an era of better instruments and more personal freedom. From his time the musician had social caste and was free to compose as he would, independent of royal favors.

WEBER'S WORKS.—Weber's works include seven operas (1800-26), sketches for two operas, incidental numbers for several dramas, and nine cantatas; four piano sonatas (1812-22), eight sets of variations, Rondo in E flat, *Polacca* in E, dances, duets, two piano concertos (1810-12), the famous *Concertstück* in F minor (1821), violin sonatas, concertos for clarinet, bassoon, and horn, and several other concerted works; two symphonies (1806-07), three detached overtures, and a few other orchestral works; over one hundred songs, two masses, and many three-part songs.

WRITERS OF ROMANTIC OPERA.—Weber had followers in Germany, few of whom outlived their day. Among them Ludwig Spohr, composer for violin, wrote some excellent operas in romantic vein, although he never accepted Beethoven or Weber wholly. He was successful in Germany, England, and France, and adapted himself without prostituting his talents. He added his "bit" to the advancement of opera. His best known is *Jessonda.*

Heinrich Marschner (1795-1861), unlike Spohr, gave himself almost wholly to operas, of which he wrote fifteen. Among those that have held the German stage are *Hans Heiling* (1833) and *Der Templar und Jüdin* (*The Knight Templar and the Jewess,* on Scott's *Ivanhoe,* 1829). He followed Weber, yet was sufficiently himself.

FRENCH OPERA.—The French had had romantic opera before the Revolution; they even had their "village opera." Grétry and Nicolas

Dalayrac (1753-1809) widened the field with medieval and chivalric subjects, with fairy story which vied with the tellers of horror and sentimental tales. After the French Revolution opera became more exciting and intense. It loved the crashing storm and stressed the "rescue opera" in which the hero or heroine is saved at long last from the villain! The French were lucky (as were the Italians) in having skillful librettists. From their intense brews came the melodrama ... music and drama originally; also a greater development of the music rather than the recitative. It was, however, in this important era that conventions crystallized and became the hampering operatic traditions, some of which had to wait for Wagner for reform. Some are still awaiting another genius.

Living at the same time with these men of ideals was Giacomo Meyerbeer (1791-1864), charlatan-genius, whose name was originally Jacob Meyer Beer, a German of wealthy and cultured Jewish parentage. He spent most of his time in Paris where he studied what the people wanted, as he had done in Germany and Italy, making success his goal. This attitude did not endear him to musicians, who, realizing his genius, felt that his bid for popularity was art betrayal. He watched Rossini's operas and studied with Weber, who said, "My heart bleeds to see a German composer of creative power stoop to become an imitator to win favor with the crowd." Mendelssohn, Schumann and Wagner disapproved of him, although Wagner imitated his style in *Rienzi*. But the French loved his spectacular effects.

With Augustin Eugène Scribe (1791-1861) as librettist, he wrote grand operas. The best-known are *Robert le Diable* (Paris, 1831), historical and romantic, mixing French and Italian methods; *Les Huguenots* (Paris, 1836), epoch-making of its type, yet setting great scenes in tawdry matrices as was the custom; *Le Prophète* (written in 1843 and given in Paris, 1849); and *L'Africaine* (Paris, 1865). He held important posts in utterly different atmospheres; the *Hofoper* in Berlin and the *Grand Opéra* in Paris. That's diplomacy!

But with all his diplomacy and pandering, he developed the constructive side of opera, built great climaxes, never consented to the ugly or uncouth, advanced orchestration, showed musicians how to write for the voice, and wrote "big tunes even if not distinguished ones" (Stanford and Forsyth). (See HANDEL, chap. 16). He influenced French opera greatly, although the French composers were sufficiently national to lose none of their own traits.

OPÉRA COMIQUE.—The chief representatives of native French *opéra comique* were first, Monsigny (1729-1817) and Grétry, and later, when extensive amalgamations of contrasted styles took place,

Cherubini, Méhul, and Lesueur (1760-1837). Gluck changed the face of French opera and rescued it from florid Italian influences. Under Grétry the *buffa* refined to *opéra comique*, which in time approached grand opera in seriousness and only differed because of its spoken words. Its naturalness and directness, together with the possibility of its production in a small theater, made it very popular.

André Ernest Grétry (1741-1813), of Belgian birth, was the first important composer in France after Rameau. He founded *opéra comique* in Paris, where the Italians (1752) brought the first *opera buffa*. The French liked the wit and the intimacy of it and so it took hold. Grétry and others, with the usual Gallic adaptability, followed the ideas of *opera buffa* but make *opéra comique* their own. He wrote fifty operas in addition to church music, six symphonies, and other instrumental works. He was called the Molière of music. Occasionally his operas are given in Paris.

François Joseph Gossec (1734-1829), a Belgian, important in the development of the symphony, was an able organizer, wrote some excellent light opera, such as *Les Pêcheurs* (*The Fishermen*, 1766), and grand opera also. He founded the *Concerts des Amateurs* (*Concerts of Amateurs*) and conducted *Les Concerts Spirituels* (*Sacred Concerts*, 1773), and founded the *École Royale du Chant* (*Royal School of Singing*, 1784), besides writing masses and symphonies (Chap. 32).

Étienne Nicolas Méhul (1763-1817) was advised by Gluck to write opera, and he made his fame in Revolutionary Paris. He wrote thirty operas, the best known of which is *Joseph*, in which he attained unusual effects in harmony and melody. His scholarly taste and discriminating judgment influenced the men of the next generation.

Some of the other famous names in *opéra comique* are:

François Adrien Boieldieu (1775-1834), well known for the charming and melodic *La Dame Blanche* (*The White Lady*);

Daniel François Esprit Auber (1782-1871), called "The Prince of *Opéra Comique*," director of the Conservatory (Paris) and Chapelmaster to Napoleon, whose operas, *Fra Diavolo*, *The Black Domino*, *Masaniello* or *La Muette de Portici* (*The Dumb Girl of Portici*), are still heard;

Louis Joseph Ferdinand Hérold (1791-1833) who won the *Prix de Rome* in 1812, and although not as eminent as either Auber or Méhul, his *Zampa* and *Le Pré aux Clecs* are still played.

Jacques François Halévy (1799-1862), who wrote *opéra comique*, although he is best known for his grand opera, *La Juive* (*The Jewess*), built on the Spontini-Meyerbeer historic recipe.

ENGLISH LIGHT OPERA, 1830-1900.—Although England had sunk its characteristics into Handelian and Mendelssohnian influences, it developed a delightful light opera of its own from Balfe (1808-1870) up and through Noel Coward's musical comedies. Most of the English music of this period was more sober and not in the field of opera.

MICHAEL WILLIAM BALFE (1808-1870), born in Ireland, wrote thirty operas, among which the melodious *Bohemian Girl* (1843) still charms. He sang baritone roles in opera in Italy and France.

WILLIAM VINCENT WALLACE (1812-1865) was born in Ireland and wrote six operas, one of which is the gem *Maritana*.

GILBERT AND SULLIVAN.—In order to show the persistent line of light opera, Gilbert and Sullivan are included here, although they are of a later period.

Arthur Seymour Sullivan (1842-1900) is the widest known and best loved of the light-opera writers. With W. S. Gilbert, author of the immortal *Bab Ballads*, as librettist *par excellence*, Sullivan wrote twenty sparkling light operas, including *The Mikado*, *Pirates of Penzance*, *Iolanthe*, *Pinafore*, *Patience*, *Ruddigore*, *Trial by Jury*, *Princess Ida*, *The Gondoliers*, all of which are as welcome today as they were when written. As a light-opera librettist, Gilbert has never been equaled. They began their historic collaboration with *Thespis*, 1871.

Sullivan, the son of a clarinet player and teacher, was a choir boy and entered the Royal Academy of Music on a Mendelssohn Scholarship. He studied in the Leipzig Conservatory, which also was associated with Mendelssohn, and attained first notice in England by music for Shakespeare's *Tempest*. Again following Mendelssohn! He wrote anthems and cantatas such as *The Golden Legend* and *The Prodigal Son*. He strove to write grand opera, but his *Ivanhoe* added nothing to his fame. How many realize that he wrote *Onward Christian Soldiers* and *The Lost Chord*?

SUGGESTIONS FOR FURTHER READING

Some Musicians of Former Days. Romain Rolland. Henry Holt. 1915.
The Romantic Composers (Preface). Daniel Gregory Mason. Macmillan
A History of Music. Stanford and Forsyth. Macmillan.
Grove's *Dictionary*. Macmillan. 1927.
The History of Music. Waldo Selden Pratt. Schirmer.
Oxford History of Music. Vol. VI, *The Romantic Period*. Edward Dannreuther. Oxford.
The Story of Music. Paul Bekker. Trans. by M. D. Herter Norton and Alice Kortschak. Norton.
History of Music, Vol. II. Emil Naumann. Cassell, London.

Sullivan's Comic Operas: An Appreciation. Thomas F. Dunhill. Oxford.
Enchanted Wanderer, Life of Carl Maria von Weber. L. & R. P. Stebbins. Putnam.
The Changing Opera. Paul Bekker. Trans. Arthur Mendel. Norton.
Music in History. McKinney & Anderson. American Book Co.
The Opera: A History of its Creation and Performance: 1600-1941. Wallace Brockway and Herbert Weinstock. Simon and Schuster.

28. RICHARD WAGNER AND HIS "MUSIC OF THE FUTURE"

Wagner's Work in Brief — Life — Stage Interest — Music, Poetry and the Classics — Gewandhaus *and Beethoven — Early Compositions — First Opera,* Die Hochzeit — Die Feen — *Wilhelmina Schroeder-Devrient* — Das Liebesverbot — *Marries Minna Planer — At Riga —* Rienzi *Succeeds* — Flying Dutchman *Fails* — Tannhäuser — *Dresden and his Doctrines — Exile — Liszt Gives* Lohengrin — *Friends at Zurich* — Tannhäuser's *Parisian Fiasco — Return to Germany — Ovations — Ludwig II Befriends Him* — Rheingold *and* Walküre — *Bayreuth — The von Bülows — Lucerne — Siegfried's Birth — Wagner and Cosima von Bülow Marry* — Festspielhaus — *Venice —* Parsifal — *Death — Wagner's Character — Works and Contributions — Original Librettos — Romantic Themes — Music Drama a Huge Unity — The Dramas.*

"RICHARD WAGNER still casts his great shadow over all our musico-dramatic production" (Vincent d'Indy). "As Beethoven fertilized not the symphony but the music-drama, so Wagner fertilized not the music-drama but poetic instrumental music, the innumerable symphonic poems and program symphonies of the last fifty years" (Ernest Newman).

Richard Wagner (1813-1883)—the greatest romanticist of them all—linked richness to color and made canvases for the amphitheater rather than for the salon.

He was born in Leipzig, the youngest of nine children. His father died shortly after his birth and his mother married Ludwig Geyer, an artist and actor, who made him an excellent father. He first introduced Richard to the theater, which was to dominate his life. Wagner was trained at the Kreuz school in Dresden and mastered the classics, language, poetry and drama with avidity. He seemed to care more for poetry, including Shakespeare, than for music. Although music became the cornerstone of his life, he always wanted to be called a poet. When

he returned to Leipzig (1827) his interest centered in the *Gewandhaus* concerts and in Beethoven. In the University he worked under the responsive Theodor Weinlig, cantor of St. Thomas' School, and was well grounded in counterpoint and in the practices of Palestrina, Bach and Beethoven. Sufficient background even for a Wagner! He wrote his overture in B flat (1830), given the same year at the Leipzig Theatre, where his drumbeat coming at every fourth bar convulsed the audience. Other youthful works included a sonata in B flat, a *Polonaise in D* for four hands, and a classic symphony (1832) said to have had vigor and contemporary interest. He submitted it to Mendelssohn, who lost it. *Die Hochzeit* (1832) was his first attempt at drama. After he became chorus master at Würzburg, he wrote *Die Feen* (*The Fairies*, 1833).

In 1834, at Leipzig, he met Wilhelmina Schroeder-Devrient, the celebrated soprano, whose interest and friendship influenced him deeply. Under her enchantment *Das Liebesverbot* (*Forbidden Love*), a rather materialistic version of Shakespeare's *Measure for Measure*, was given at Magdeburg (1836), where he had been conductor. Its failure and the bankruptcy of his troupe was his first fiasco.

Late in 1836 he married a pretty actress, Minna Planer, at Königsberg, where he remained for a year, conducting and writing, trying at the same time for a post at Riga which he got. From 1836 to 1839 he wrote two acts of *Rienzi* and as the Riga contract was at an end and he in debt, he set out for Paris in a sailing vessel on a stormy sea, whereon a sailor's tale gave him inspiration for *The Flying Dutchman*. Arrived in Paris he sought to ingratiate himself with Meyerbeer, who gave him introductions to the *Opéra* management but from whom he received no commissions. Starving by now, he did odd jobs for a publisher and wrote essays, the first opportunity he had had to disseminate his revolutionary doctrines on music and politics. Staying in Paris until 1842 he wrote the *Faust Overture*, his first composition regarded then as distinctive, rearranged scores for composers, and tried to get a stage production for his operas. Liszt, who later became his advocate, snubbed him, and Meyerbeer, although well disposed, did nothing for him. He took his libretto of *The Flying Dutchman* to the *Opéra*. It was liked, but given to Dietsch, the conductor, to set to music! In Paris he met Berlioz and many other important people, and wrote his own score for *The Flying Dutchman* in *seven weeks* (1841), a year after finishing *Rienzi*. Now *Tannhäuser* was occupying his mind as well, and while looking up material for this story, *Lohengrin* suggested itself.

On his return to Dresden, *Rienzi* was given (1842) with Madam

Devrient in the cast, with such success that *The Flying Dutchman*, with Devrient as Senta, followed (1843). Owing to the Meyerbeer craze, it was not too well received. It was, however, a great success at Cassel under Spohr, to whom Wagner never ceased to be grateful. For a little while Wagner's works were in demand. He became *Kapellmeister* in Dresden, where he tried to raise musical standards. His first official act was to help Berlioz with his rehearsals. *Tannhäuser* was given in Dresden (1845) unsuccessfully, and Wagner was attacked, besides, for his political and musical doctrines. It had success in Weimar, Munich, Berlin and Vienna, but a most excruciating experience much later in Paris. By 1849 political realignments and his musical creed made his post untenable; he rebelled openly and was forced as an exile to seek Zurich. In his absence, *Lohengrin* was given by Liszt (1850) in Weimar, and during his exile Wagner was considering *Die Meistersinger* and *The Death of Siegfried*, which in 1853 completely absorbed him.

Meanwhile Schumann and Mendelssohn saw *Tannhäuser*. Schumann felt that it advanced German opera, while Mendelssohn thought only the canon in the second finale worthy of mention.

When at Zurich he made countless enemies and a few friends because of his fiery political writings, which also limited his chances for stage productions. Only Liszt had the courage to espouse the cause of the radical by producing *Lohengrin*, which took nine years to reach Dresden and Berlin and did not reach London until 1875!

Until 1863 he was occupied in literary work, his few productions were not remunerative, and he was supported by Liszt and others. During this period he had time for the research which eventuated in *The Ring*, and his last three works. He now became interested in the dark philosophy of Schopenhauer. Although a social pariah for the most part, he attracted by his personality Otto Wesendonck, a merchant, and his poetic wife, Mathilde, the rebel poet, Baumgartner, and von Bülow, his devoted pupil. Abt (director of the Zurich Theatre until 1852) and von Bülow kept him in contact with opera, and his music was given occasionally at subscription concerts. *Tannhäuser* was produced in Zurich in 1855.

During this year Wagner led the London Philharmonic Orchestra and he again met Berlioz. But his zeal for Beethoven in a thoroughly Mendelssohnian area, combined with his opinions, did not ingratiate him in London, where he abandoned work on *The Ring* for *Tristan und Isolde* until 1859. He revisited Paris where, through the good graces of Madame de Metternich, a performance of *Tannhäuser* (March 13, 1861) was given. Its "failure was as great as the opera,"

say Stanford and Forsyth. Intrigue and criticism did their worst. When he was ordered to put in a ballet (probably the most brilliant thing he had written) the first act seemed the only place for the interpolation. This however was an excuse for bitter hostility at the performance and the *débâcle* was complete. A silver lining to the cloud presented itself in his renewed popularity in Germany and expedited his return after thirteen years' exile. Moreover, he was called to Vienna (1861) to rehearse *Lohengrin*, which he had never heard, and for some fifty-seven rehearsals of *Tristan*, which was finally shelved, leaving Wagner disconsolate.

On his way back from exile he had received an ovation at Weimar, and at Mannheim he found an interest in *Die Meistersinger*, on which he had worked at Paris, and which he finished in 1867. From 1862 to 1864 he engaged in what he called "a long series of absurd undertakings," conducting concerts in Russia and in other European cities.

Wagner now arrived in Stuttgart with waning funds. Luckily, Ludwig II of Bavaria, who had just become king (1864), invited him to Munich to complete *The Ring*. Furthermore, on June 10, 1865, Hans von Bülow gave *Tristan und Isolde* in Munich. But Wagner's lack of diplomacy incurred enmity again and he fled to Switzerland. He stayed there seven years, during which he finished most of *The Ring*, and exasperated musicians of Europe by his attacks, dimming the effect of his excellent prose work on conducting.

King Ludwig abandoned his idea to build a theater for Wagner's *Ring* at Munich, where *Das Rheingold* and *Die Walküre* had been given in 1869 and 1870.

So Wagner, his flourishing era having begun, and his popularity as a composer mounting, even though Munich was hostile, turned his attention to Bayreuth. But before this, living in Hans von Bülow's home (Munich) and receiving the most loving and worshipful service from him, he and Cosima (von Bülow's wife and Liszt's daughter) fell in love, owing no doubt to his constant irritation with poor Minna, and his hunger for romantic stimulation. Cosima became Wagner's amanuensis and worked in the home which the King had given him. After much scandal and most noble behavior on the part of von Bülow, they left Munich and went to Lucerne in 1865. Cosima bore Wagner a son, Siegfried, June 6, 1869, and they were married, after Minna's death and Cosima's divorce, August 25, 1870, in Triebschen, their Lucerne retreat. In the meantime, Wagner's relations with Liszt and the King became strained. At Triebschen he completed *Die Meistersinger* (1867), which was given by von Bülow (Munich, 1868), and *Siegfried* (1869), given by Hans Richter (Bayreuth, 1876). Then

he took up his residence in Bayreuth (1872) and with the money from the King and funds collected in Europe and America, he began to build the *Festspielhaus* (Festival Theater), whose cornerstone was laid May 22, 1872, and has ever since been a Mecca for music devotees. In 1876 he completed *The Ring*, of which three performances were given. Although financially a failure it brought such *réclame* that later (after 1882) it met with complete success.

Had Wagner been less anxious to spread his dogma and theories in vitriol, even the first year might have succeeded, but he was too pugnacious. Yet he was most affectionate to his friends. 1878 finds him in London decreasing the Bayreuth deficit, although from 1877 to 1882 he was writing *Parsifal*, his last music drama, given in Bayreuth, 1882, from which time the theater was open (after six years) until the First World War (1914) and reopened again in 1924. After Wagner's death, Cosima "carried on" from 1886 until she died. Then Siegfried "took the stage" until he died in August, 1930, during the *Festspiel* season, when Arturo Toscanini and Karl Muck conducted.

Failing in health, Wagner went to Venice. He lived in the Palazzo Vendramin on the Grand Canal, and died unexpectedly February 13, 1883. He lies in the ivy-covered vault he had built at Bayreuth in the rear of his home, the villa *Wahnfried*.

Wagner's life was that of a stormy petrel. He was two people—a good friend and vindictive enemy. His aims never faltered—no one, nothing impeded him. He felt that the world owed his genius everything and he was ruthless in acquiring his heritage, for he was convinced he was writing the music of the future (*Zukunftsmusik*).

Not content with promulgating his own theories, he attacked his opponents. He tied men and women to him in close friendship. He was a Proteus as well as a Titan.

Never did anyone pile up obstacles for himself as did he and yet conquer them all. Thomas Mann makes an interesting statement of Wagner's being "the complete expression" of the 19th century, "during most of which he lived his restless, harassed, tormented, possessed, miscomprehended life, which closed in a glamour of world fame."

PRINCIPAL WORKS AND CONTRIBUTIONS.—Wagner's genius developed gradually. He solved his self-imposed problems until he reached exalted heights in the *Nibelungenlied*, *Tristan und Isolde* and *Parsifal*.

No estimate of Wagner's work could be adequate without first considering his theory and his practice. Much of course that he preached he did not follow, but what he achieved is enough for any man! He

carried opera to such heights that although others have written since, none has had the genius to continue in his path.

I. Orchestral Factors:
   1. He developed and enlarged the Beethoven orchestra.
   2. He used the orchestra, rather than the singer, as a protagonist.
   3. He used the *leitmotif symphonically*. It not only designated a character's place and mental attitudes, but also gave directions for singing and gesture.
   4. The *leitmotifs* he wove into an orchestral pattern as a device of reminiscence and thought projection. They dramatized drama and were used by the composers after him.
   5. He divided the orchestra into separate choirs, for sonority and power, even when they played alone. The silvery shimmer in the *Lohengrin* prelude shows what can be done by dividing the violins into many parts.
   6. He used all means to make the orchestra independent, using counterpoint and rich harmony to increase emotional value when the emotion evoked it, never just for effect.

II. Vocal Factors:
   1. In the trail of Weber and Gluck, he treated the soloists and chorus only as a part of the whole. In fact he abandoned the old vocal writing for instrumental.
   2. The voice is now subservient to the plot, drama and feeling. No arias as arias are used, few choruses, and when they are, they are part of the action. The predominating solo voice sings in the older *arioso* style in which the lyric and dramatic unite, less dry than the recitative and more elastic than the outworn form.
   3. He abandoned the folk tune and its type for "ecstatic and epic declamation" (Pratt).
   4. He achieved an orchestral-vocal polyphony, difficult of contemporary assimilation, yet digestible to adherents then and now.
   5. His demands on the singer are tremendous. His friend, Madam Devrient, said, "You are a man of genius, but you write such eccentric stuff, it is hardly possible to sing it." (Fortunately this judgment was not final).
   6. Every effect was logical—never dragged in for show.

III. Libretto and Plot:

1. Not satisfied with the old libretti that stretched musical form to absurdities, he wrote his own, based on the idea of "shorter and more plastic germ themes . . . to cast no obstacle in the musician's way" (*Richard Wagner*, Ernest Newman). Often, with the longest stretch of the imagination, his "verse" could not be called poetic. Newman calls it "telegraphic style." For example, in Act II, *Tristan und Isolde*, he carries brevity to almost ludicrous results.
   Tristan—*Isolde Geliebte*—Isolde beloved.
   Isolde—*Tristan Geliebter*—Tristan beloved.
   Tristan—*Hab' ich dich wieder?*—Have I you again?
   Isolde—*Darf ich dich fassen?*—Dare I embrace you?
2. Opera to Wagner meant drama in music. In fact he would not, in his preachments, condone music that did not tell a story, although many of his works (*Siegfried Idyl*) need explanation for complete understanding.
3. Weber and Gluck held like theories but did not have the orchestral resources nor the imagination to create an auto-progressive tale, nor could they arrive at the sublime and heroic subject matter with symbolic richness, conflict and moral significance. Nor is their orchestra, although predicated on a theory of independence, handled with the Wagnerian skill to free it.
4. His subjects were akin in grandeur to the Greek dramatists who, like Wagner, made grist of the breadth and scope of their lofty ideas.
5. By writing his own libretti he achieved the unity and congeniality of subject, language, music, and action.
6. In addition, he was his own stage director, costume and mechanical designer, achieving a complete unity.

THE MUSIC DRAMA.—Wagner's important works begin after *Rienzi* on a novel by Bulwer-Lytton, *Rienzi, The Last of the Tribunes*. Following Meyerbeer, because he wanted a hearing, he wrote this historic grand opera, full of the banalities of its type, yet showing the incipient Wagner in strength and color. Although Wagner was inspired by *Rienzi*, in *The Flying Dutchman* he vaults ahead. Now he has a dramatically drenched scheme, although some of the characters do not live and there is much that is unnecessary, "There is no mistaking the intensity and certainty of his vision now. He no longer describes his characters from the outside, they are *within him*, making

their own language and using him as their unconscious instrument. The portrait painter and the pictorial artist in him are both coming to maturity" (Newman). This gives the essence of Wagner's reach. Even though old melodic methods are evident, he has advanced harmonically and has become more independent of set standards.

Tannhäuser und der Sängerkrieg auf Wartburg, romantische Oper (*Tannhäuser and the Song Contest of Wartburg*), retains, as do the others, the vocal method of writing despite his orchestral theories. The arias prove this. He has not yet used the *leitmotifs* in their full significance for they melodically, not symphonically, weave themselves in the chorus and extraordinary ballet music. Tannhäuser was a German *Minnesinger* (Chap. 9) of the 13th century and a fitting vehicle for the romanticism of Wagner, who called some of his dramas, *romantic opera.*

In *Lohengrin* (*romantische Oper* in three acts), another Germanic story, Wagner comes nearer to the ideal of continuity than in any of his stage works. He still preserves the song (aria), chorus and duet, even though transfused with richness and imagination peculiarly Wagner's. "... The text still retains a number of nonemotional moments for which no really lyrical equivalent can be found, but what would have been recitative naked and unashamed in *Rienzi* is now almost fully clothed song.... The choral writing attains an unaccustomed breadth and sonority... becomes a more psychological instrument" (Newman). Wagner shows himself an imaginative dramatist in lyric drama, which he abandons soon for the symphonically developed opera. "In *Lohengrin* the voice is still the statue, and the orchestra the pedestal," but "had Wagner died after *Lohengrin* he still would have been the greatest operatic composer of his time" (Newman).

From 1848 to 1849 Wagner was in the center of a philosophical, ethical, artistic and political maelstrom, but emerged mentally new and started to complete *The Ring* with a three-act drama, *Siegfried's Death* (1848), which later developed into *Die Götterdämmerung* or the last of the trilogy of the *Nibelungen Ring.* It is called a *trilogy* because with *Das Rheingold* as a prelude, *Die Walküre, Siegfried,* and *Die Götterdämmerung* (*Twilight of the Gods*) make a series of three. *Tetralogy,* or a four-part story is, however, a better designation.

For *The Ring,* Wagner went to the Scandinavian *Eddas* (Chap. 9), the ancient epic of the *Nibelungenlied,* and transformed it into "Wagnerian mythology" (Lavignac). Although the dramas are founded on his pet beliefs and philosophy, these need not concern us, for it is flabby stuff today. Suffice it to say that he emphasized lofty purpose in his favorite themes—Freedom, Love, Desire, Heroism and

Redemption by Love. The essence of the story of the *Nibelungen Ring*, a *Festival Play with a Prologue*, is that greed destroys and only by unselfishness and immolation is there salvation.

In *The Ring* he reaches musical maturity—his resources are marshaled and controlled. He peoples his own universe. The music is concentrated. An end has come to the aria! Music drama becomes a pictorial symphony, program music *in excelsis*.

Das Rheingold (*The Rhine Gold*) is the introduction or gate to Wagner's new realm. *Die Walküre* (*The Valkyrs*), given in 1870 in Munich, *Siegfried* (1876 under Richter, Bayreuth) and *Die Götterdämmerung*, possessing a most masterful symphonic polyphony, complete *The Ring*, the libretti of which Wagner practically wrote backward because, to meet the exigencies of drama, *Siegfried's Death* had to be built on what had led up to it by action and not discourse (p. 288). Although explanation is sought in action, occasionally repetition and long speeches break Wagner's vaunted continuity. Nevertheless, he set for himself the mightiest problem in music and succeeded.

Tristan und Isolde (1859) deals with an Irish legend, yet Wagner looked upon it "as an accessory to the *Nibelungen* in as much at it presents certain aspects of the mythical matter for which in the main work there is no room" (Grove's *Dictionary*). Of all the love dramas in music, this is the most ecstatic and sublime. The story itself is based on conduct of lofty characters, even in their weaknesses.

This was to Wagner himself the epitome of love, compensation for the love he singularly said he'd never had! The music telling the story, far better than the words, expresses love and thwarted love in a passionately mounting ecstasy such as had never been heard before, and probably never will be again until a greater opera writer walks this world. It has its defects but they only serve to show how sublimely this great lover has written. If the long explanation in the first act telling the past history of Isolde and Tristan had not been necessary, and had there not been other discrepancies, he would have composed the perfect music drama. One of his masterly strokes was to have the first scene open on a ship without a sign of the sea, in order to concentrate attention on the story and not to detract from an enfolding psychology of personalities. From prelude to the finale (*Liebestod*, *Love-Death*), despite some prolixity, continuity, richness and orchestral economies pervade, but of economy there is none in the emotional drain on the listener.

Die Meistersinger von Nürnberg also stems from the German record of medieval singers (Chap. 9), typical of the titanic romanticist. In this, Wagner has his opportunity to flay, by means of music, habits of

entrenched ideas. It was his fight against his detractors, the struggle between classicism and romanticism, his defense of the new against the old, and his plea for spontaneity instead of prescribed artificialities. Moreover, he shows his genius by not only delivering his doctrine humorously, but by joining humorous and noble music. Had he written his philippics this way, he probably would have succeeded without exile and disappointment. But Wagner was primarily the musician, and in *Die Meistersinger,* wrote *the* greatest comic opera. The clash of rival musicians, the old tale of Walther and Eva, the carping Beckmesser, the noble Hans Sachs (Chap. 9) and the trade guilds are bathed in medieval and luminous beauty. Yet this drama departs in many respects from the theories evolved in his mature works. He returns to a prelude indexing the motive of the opera. It contains arias, duets, trios and choruses, *but* so joined as never to interrupt the action. In this he shows his genius in monolithic dimensions. So again he bent his powers to the intrinsic need of his subject matter, which, as Wagner maintained, must dictate the fashioning of music. Furthermore, the drama based on vocal incident, he writes vocally, contrary to his custom, to clothe it aright. Nevertheless, his orchestra is richly fluent and as continuous and uninterrupted as if he never thought of the "set" pieces to which he reverted. Wherever the *Motif* can be used, he uses it symphonically. Whereas Fate plays the greater part in *The Ring,* human beings play their parts here, and the music is significant of the difference in motive force and character. Again Wagner shows that he can do the naïve, the simple, the charming and the witty in music, even as he can the noble, ecstatic and sublime. His majesty of polyphony is evident in all his works, and at the close of Act II of *Die Meistersinger* he wrote one of the great fugues of modern times.

His last music drama was *Parsifal, Ein Bühnenweihfestspiel* (*A Stage Dedication Play* in three acts, Bayreuth, 1882), based on medieval legends, one of which was by the Minnesinger, Wolfram von Eschenbach (1204). Again he makes a Wagner-Arthurian mythology of his own with the Holy Grail as a subject. Here is another drama on the redemption of man, with music which occasionally reaches a loftiness equaled only by Bach's B Minor Mass. Nevertheless in *Parsifal* there is a tendency to make the orchestra important to the neglect of the voice. Some authorities think this due to Wagner's failing health, and others to the poem. Newman claims that there are many parts of his text which did not interest him and that the *poet* failed, not the *musician,* who depended on his superlative powers of expression in tone. Furthermore, in *Parsifal,* exalted as it is, Gurnemanz is the one character of Wagner's maturity which is an empty shell, a verbal libretto, detailing

the antecedents of the story, and Newman says again, "As far as his music is concerned, he has neither mental characteristics nor bodily form." In *The Ring* the discursive explanations were generally avoided because *Siegfried* explained *Die Götterdämmerung; Die Walküre, Siegfried;* and *Das Rheingold, Die Walküre.*

While Wagner was living in retirement at Triebschen, finishing *The Ring*, he and Nietzsche became friends, but Wagner's lapse, as Nietzsche considered it, to *Parsifal*, a religious celebration, broke the tie. Nietzsche's writings against Wagner are among the most famous diatribes in literature.

ORCHESTRA AND CONCLUSIONS.—Wagner was a supreme master of tonal effect, amazingly pure, yet richer than any of his predecessors or descendants. He knew few instruments unknown to Beethoven, but his divisions into separate choirs, the subdivision of the choirs, additions and doublings of instruments, supplemented the Beethoven and became the Wagner orchestra. He would add a third oboe (alto) or a third bassoon (*contrafagotto*), a third trumpet, a bass trumpet, extra harps, etc. In this way he attained *in each set* of instruments *complete chords* in a certain timbre, obviating the need of using other instruments which diluted the effect. For a sustained atmosphere, when the gods cross over to Valhalla in *Das Rheingold,* Wagner uses not only one harp, but six, each with its own part! Brasses became as necessary as the strings. In addition, he uses many of the devices of Berlioz besides the addition of other instruments, also some of his own invention —the "Wagner tubas." Furthermore, his scores are minutely marked, nothing is left to the whims of musical or technical directors. Many of Wagner's critical writings repay study.

Wagner left his orchestra to his followers but no one went on with his *opera.* "The towering greatness of Wagner is nowhere more strikingly shown than in the failure of all his successors to handle his form—or, indeed, any other—with anything like the same power, freedom and consistency; both the opera and symphonic music are waiting for some one big enough to build afresh from the foundations Wagner has laid and with the material he has left. At present . . . his successors . . . fit a few of the more manageable . . . stones together, with a deplorable quantity of waste and confusion all around and in between. *Salome* and *Elektra* [Strauss] may be taken as instructive examples. Like Bach and Beethoven, Wagner closes a period. . . ." (Ernest Newman). Debussy's *Pelléas et Mélisande* has been pointed to as the one opera which carries out Wagner's own theory of the union of verse and music, with a libretto more poetic than Wagner's and demanding the diaphanous music the impressionist gave it.

Wagner has been an overwhelming force in music; he ranks with Bach and Beethoven, Michelangelo and Da Vinci, Euripides and Shakespeare—or with the few greatest intellects in any art.

SUGGESTIONS FOR FURTHER READING

Wagner as Man and Artist. Ernest Newman. Knopf.
Musicians of Today. Romain Rolland. Henry Holt.
Grove's *Dictionary.* Macmillan.
The Music Dramas of Richard Wagner. Albert Lavignac. Dodd, Mead.
The Complete Opera Book. Gustav Kobbe. Putnam.
Studies in the Wagnerian Drama. H. E. Krehbiel. Harper.
The Perfect Wagnerite. Bernard Shaw. Brentano.
Richard Wagner, His Life and His Dramas. W. J. Henderson. Putnam.
A Study of Wagner. Ernest Newman. Putnam.
The Ring of the Nibelungen. G. T. Dippold. Henry Holt.
Legends of the Wagner Drama. Jessie L. Weston. Scribner.
History of Orchestration. Adam Carse. Dutton.
Wagner as I Knew Him. Ferdinand Praeger. Longmans, Green.
The Life of Richard Wagner (3 vols.). Ernest Newman. Knopf.
Wagner and Wagenseil. Source material for *Die Meistersinger.* Herbert Thompson. Oxford.
International Cyclopedia of Music and Musicians. Ed. O. Thompson. Dodd, Mead.
Wagner's Operas. Lawrence Gilman.
The Sufferings and Greatness of Richard Wagner from *Freud, Goethe, Wagner.* Thomas Mann. Knopf.

29. LATE NINETEENTH-CENTURY OPERA

Italy in Late Nineteenth Century — Verdi — Three Stages of Work — Otello *and* Falstaff — *Boito* — Mefistofele — *Ponchielli* — La Gioconda — *Giordano* — *Opera and Politics* — Chenier *and* Fedora — *Mascagni the Realist* — *Leoncavallo* — *Puccini* — *Good Theater* — *Wolf-Ferrari* — *Zandonai* — *Symphonic Drama* — *Montemezzi* — *French Opera* — *Conditions in France* — *Von Flotow Charms* — *Offenbach Establishes a Cult* — *Followers: Planquette, Lecocq, von Suppé, Johann Strauss, Etc.* — *Lyric Opera* — *Gounod* — *Sensuousness and Refinement* — Faust — *Thomas'* Mignon — *Godard* — *Bizet and the Perfect Opera* — *French Wagnerians* — *Reyer and Chabrier* — *Saint-Saëns* — *Lalo* — *Massenet* — *Charpentier* — *Bruneau Links Wagner and Debussy* — *Other French Writers* — *German Opera* — *Peter Cornelius, Ritter, Pfitzner, Kretzschmar* — *Goldmark* — *Nessler* — *Siegfried Wagner, Etc.* — *Richard Strauss* — *Humperdinck* — *Unwittingly Writes Wagnerian Opera* — Hänsel and Gretel — *English Women* — *Chaminade Writes Salon Music.*

ITALY.—Italy in the 19th century was engaged in severing itself from Austria and was straining toward national unity. In spite of Wagner's new theories, Italy was still wedded to poor librettos, the star system, pyrotechnics and other cherished traditions.

GIUSEPPE VERDI.—With few exceptions, Verdi (1813-1901), despite his era, towered above all others, and in three distinct stages of work produced good, better and genius-made operas, and was the link between Rossini and Wagner. He brought into opera passion, power, and "furore." He inherited from Donizetti, Bellini, and Rossini, and built a magnificent fabric.

Giuseppe Verdi, born in Roncole near Parma, a few months after Wagner, was the son of a tavern keeper. From the age of seven his musical proclivities were marked, and at sixteen he was enabled by his future father-in-law to study in Milan. As a child he was not a "good mixer," being indifferent and prone to depression. The only thing that did rouse him was the occasional organ-grinder who passed through

his village. This is fitting, for consider the plight of the organ-grinder without Verdi's *Miserere* and *La donna e mobile!*

In 1838 his first opera, *Oberto,* was so successful that he was commissioned by Merelli, manager of *La Scala,* to write three operas. Very happily married, and with two children, everything seemed to favor him, but while he was working on the first of these operas, *Un giorno di regno* (*A Day of the Kingdom*), a comedy (1840), his wife and children died, and later the opera failed. So grief-stricken was he that he composed no more until Merelli forced him (1842) to write *Nabucco* (*Nebuchadnezzar*), after which came *I Lombardi,* both successes. *Ernani* was given in Venice (1844), but lest it provoke insurrection, the Austrian police induced him to change the plot. Notwithstanding, the Venetians appreciated it, and his reputation was made. This closes his first period, in which he followed Bellini's ideas. During this time he went to England and Paris and absorbed many ideas.

Next came *Attila* (Venice, 1846) and *Luisa Miller* (Naples, 1849), revived in 1931 at the Metropolitan Opera House. The refreshment from his travels enabled him to write one opera after another: *Rigoletto* (1851), *Il Trovatore* (*The Troubador,* Rome, 1853), *La Traviata* (*The Siren* on Dumas' *Camille,* Venice, 1853), *Simon Boccanegra* (Venice, 1857), revived successfully at the Metropolitan Opera House in 1932, *Un Ballo in Maschera* (*The Masked Ball,* Rome, 1859), *La Forza del Destino* (*The Force of Destiny,* St. Petersburg, 1862), and *Don Carlos* (Paris, 1867). These succeeded, but between *La Traviata,* which did not succeed immediately, and *Don Carlos,* seven or eight operas failed. These works exemplified Verdi's command of his resources, a healthy gusto, rich melodic sense, technical mastery, vivid color and his uncommon sense of *good theater.*

During his third period and preceding it, he reached for a finer unity, and more emphasis on instrumentation than on the vocal element previously stressed. He did not imitate Wagner, but had creative insight and adopted new suggestion in his own manner. At sixty, Verdi entered his third stage and wrote better than ever: *Aida* (Cairo, 1871), at the command of the Khedive of Egypt for the opening of the Cairo Opera House; *Otello* (Milan, 1887), and the comedy *Falstaff* (Milan, 1893), finished his eightieth year!

Verdi was progressive but this was not expressed in bizarre rhythms, strange harmonies, or tormenting effects produced by overwhelming dynamics. He was as aware as was Wagner of the great need of change in the opera and of his time, and contributed to the improvement of the art, not as a reformer but as a transformer. Verdi was possessed with an almost unfailing passion for melody, invention, emotion, realism,

taste, and sense of *scena* and proportion. Unfortunately, he was in constant comparison with his highly self-publicized contemporary, and it has taken all these years to give Verdi the credit for his universality and his quality of eternal youth in music.

Verdi has been lightly scorned by "high-brows," but no one now fails to recognize the genius of this Grand Old Man of Italy.

Besides his thirty operas, the *Requiem* (1874), written in honor of the novelist and poet, Manzoni, is a composition of very high order.

OF LIBRETTI.—No one knew better than Verdi the value of a libretto imaginatively written with a good story and *action*. Many a good tale and interesting he turned down if it had no action.

In Europe, as we suggested before, one-man libretto factories were rampant. Best-known among these were Pietro Metastasio and Eugène Scribe. While these men lived (and they spanned the 18th century up through the middle of the 19th) most composers used them and the libretti became lusterless. Verdi used Scribe for his *Sicilian Vespers*, but his work was dull and he was uninterested. Duveyrier assisted in giving it some life.

The French librettists used many plots, though often trite, in their bags of tricks but they fitted ideas to words skillfully. The German librettists did not think much about fitting ideas to words or about how they might sound when sung or with recitative. They veered to sentimentality, and worst of all, to moralizing. This is well illustrated in *Fidelio* and in the creation of the archlibrettist and opera doctor Richard Wagner.

The Italian librettists thought of the singer and of display. Since Roman times "good theater" and decoration, often deteriorating into tawdriness, dominated the Italian stage.

With constant guidance and meticulous alteration, Verdi naturally had best results with Italian librettists, among whom were: Piave with *Ernani*, *Rigoletto*, *La Traviata*, *Simon Boccanegra*, *La Forza del Destino*; Boito with *Otello* and *Falstaff*; himself and his wife, Giuseppina Strepponi, in the best version of *Aida's* libretto, although it is credited to Antonio Ghislanzoni.

Beethoven could find but one libretto he thought worth using; Wagner would not use any but his own; Brahms claimed that he never wrote an opera because he could find no suitable libretto; and Verdi watched his librettists as a cat a mouse, and he often wanted to pounce!

ARRIGO BOITO.—Verdi had more influence on Italian opera than Wagner had on German, for Wagner's genius was beyond reach, and Italians, more adaptable than Germans, looked to Verdi as the model.

Boito (1842-1918), journalist, poet, composer and writer of the libretti of Verdi's *Otello* and *Falstaff*, first gained prominence in opera with *Mefistofele* based on Goethe's *Faust*. It did not succeed at first for his audience in Milan (1865) missed the usual coloratura. He was so hard hit by critics that he went back to journalism.

Although *Mefistofele* is too episodic for perfect opera, it has so much beauty that it deserves a greater popularity. *Mefistofele* sung by Chaliapin, proved successful in New York. Boito's *Nerone* and *Orestiade* are unfamiliar to our public.

AMILCARE PONCHIELLI.—Ponchielli (1834-1886) was a Verdi follower, but of eight operas the only one known beyond Italy is *La Gioconda* (1878), based on Victor Hugo's *Angelo Tyran de Padua* (*Angelo, Tyrant of Padua*). He taught Puccini and Mascagni, so even if his opera has rather cheap melodies, he deserves the honor of having a part in the glory of the two greatest Italian opera writers of the late 19th century. The popular *Dance of the Hours* is from *La Gioconda*.

UMBERTO GIORDANO.—Giordano (1867), of the Neapolitan group with Spinelli and Leoncavallo, strayed into distant realms for his opera scores. Dr. Bie says, "He was too intellectual for Italy and too musical for the intellect." A strange opinion in a world where Wagner succeeded! Local political intrigue fascinated him and his audiences. *Andrea Chenier* and *Fedora* have been heard in practically all the opera houses of the world. His music does not hold one, even when his story does, although he rises often to fine lyric heights in *Andrea* and in his first opera, *Mala Vita* (literally, *Evil Life*).

In *Siberia*, based on Russian folk song, he retrogrades and though it was given in New York, it failed to hold its place. He also wrote an opera on *The Jest* by Sem Benelli, librettist of *L'Amore dei tre re* (*The Love of Three Kings*) by Italo Montemezzi.

PIETRO MASCAGNI.—There had been little of new opera up to the time that Pietro Mascagni (1863-1945) won the Sonzogno competition for one-act operas with *Cavalleria Rusticana* (*Rustic Chivalry*). To be sure, Puccini had written a harbinger of his success in *Le Villi* (1884), Spiro Samara (1861-1917) with *Flora Mirabiles* and Alfredo Catalani (1854-1893) with *La Wally* had sounded a new note, but Mascagni "started a school... of compressed emotionalism, commonplace brutality converted into dramatic force. The realism of *Carmen*, a dash of French operetta banality, the typical melodramatic sensations—love, jealousy, murder, and Italian melody; the sharply cut, incisive tunes of young Italy,... these are the ingredients. There is... brutal strength and insidious charm, with a blood-red spontaneity that has given it a

mighty impetus" (*The Art of Music*, Vol. 9, *Opera*). He used the new style of writing, and was synthetic in his method. His other operas include *Iris* and *Amico Fritz*, good works, but not equaling *Cavalleria*, from which his *Brindisi*, *Intermezzo*, and Santuzza's aria *Voi lo sapete*, dimmed by overpopularity, are effective lyric music.

RUGGIERO LEONCAVALLO.—Leoncavallo (1858-1919) did not succeed flamingly as did Mascagni. He had written many operas before *I Pagliacci* (Milan, 1892). But like Mascagni he had but one real success. He wrote the dramatic libretto so adapted to the Italian singer that it will probably outlive many greater works. The Prologue (*By Your Leave, Ladies and Gentlemen*) and *Vesti la giubba* (*Now Don the Motley*), *Ballatella* (*Bird Song*) and *Din, don, suona vespero* (*Ding, Dong, the Vesper's Bell*) are some fine moments, when singers can smile and sob to the audience's satisfaction. Leoncavallo was a realist. He also wrote *Zaza* (1906).

GIACOMO PUCCINI.—Puccini (1858-1924) stands pre-eminent in the "*verismo*" (realist) Italian school, save in *Le Villi* (Milan, 1884), or *The Wilis*, the old English name for the spirits of jilted damsels. Nevertheless, it is characteristic of the early Puccini, who later became a realist. After *Le Villi* came the unsuccessful *Edgar* (Milan, 1889), the successful *Manon Lescaut* (1897), nine years after Massenet's *Manon*, based on the same story by Prévost; *La Bohème* on Murger's *Vie de Bohème*, a perfect opera libretto, turning realism into a fabric of humor, pathos, and drama; *La Tosca* (Rome, 1900), a histrionic theme, highly melodic and fascinating, on a sensational story by Sardou; *Madam Butterfly*, a romantic tragedy, on a Japanese story by John Luther Long and a drama by David Belasco, more Caucasian than Mongolian, but captivatingly melodious and often poignantly moving; *The Girl of the Golden West* (*La Fanciulla del West*), written for the Metropolitan, New York, only occasionally compatible with Puccini's gifts; and *Turandot*, on a Chinese story, which came off less happily than anything else he wrote. To be sure, it was glamorous, instinct with Puccini's unfailing feeling for the theater, but not as rewarding in musical ideas as in musical skill, or in scenic grandeur. Three one-act operas were given in New York in 1918, *Gianni Schicchi*, a delicious comic opera, *Suora Angelica* (*Sister Angelica*) and *Il Tabarro* (*The Cloak*). The first was most successful and is used in double bills. During the war years, he wrote *La Rondine* (*The Swallow*, Monte Carlo, 1917).

PUCCINI'S MUSIC.—"It is the music of modern Italy, the *veristio* school softened with a now luscious, now gallant lyricism, rising now and then to passionate melodic climaxes whose emphasis is due

to underlining rather than to an anterior strengthening of the matter. Harmonically, there is no remarkable advance; Wagnerian freedom in key relations and the use of dissonance has found its way into this idiom, biting major sevenths in passing notes or appoggiaturas, radical juxtapositions of unrelated triads, altered chords, a rather mannered use of consecutive octaves and fifths (often very telling in coloristic effects) and a refreshing chromatic variety are its distinguishing characteristics. To this is to be added a very spontaneous, often sparkling, rhythmic animation akin to the *opéra comique* school and an effective if not highly ingenious orchestration" (*The Art of Music*).

He uses in his own way the *leitmotif*, for character and atmosphere, sketching them in again and again with spontaneity and freshness. His operas have a continuity which only applause interrupts. In short, Puccini attains a close connection between story and music. As long as people have a sense of the dramatic and demand melody and gripping scene, Puccini operas will live.

WOLF-FERRARI.—Ermanno Wolf-Ferrari (1876), son of a German father and Italian mother, is a musical descendant of Mozart. He is almost as melodious and witty but more flashy and tragic.

The Secret of Suzanne, based on the story of a young bride who smoked unknown to her adoring husband, is delightful *opera buffa*. His *Jewels of the Madonna* is a mixture of the sensuous and lyric, and Italian flamboyant, a boiling story of love, cabal and religious sentiment. His orchestration is economical and yet he accomplishes miracles. His first intermezzo has intense cumulative feeling and rare tonal charm, and the second is a lovely conceit. He is realist and idealist—a unique combination. When accused of having relinquished the delightful archaisms of *The Secret of Suzanne*, the amusing *buffa*, *Donne Curiose* (*The Inquisitive Ladies*, 1903), and *L'Amore Medico* (*The Lover as Doctor*), he said, "When I deal with puppets of the eighteenth century, I am graceful; and passionate when it is a question of the sensuality and religion of modern Naples." Why not?

RICCARDO ZANDONAI.—Zandonai (1883) is the only Italian writer of this era who cast off the "realistic" school and wrote homogeneous opera, with little set melody, woven dramatically and symphonically—a feat! His operas, *Melenis*, *Conchita*, and *Francesca da Rimini* are well known, but his fame is established by the latter.

ITALO MONTEMEZZI.—Another who abandoned the realistic school is Montemezzi (1875), who made a deep impression with *L'Amore dei tre re* (*The Love of Three Kings*) in Italy and in America. The music is stylistically Wagnerian. He preserves melodic outline, is emotional and dramatic and poignant. Aria, recitative (*musica parlanti*)

appear as the drama requires. It is not radical, is always beautiful, and never dressed in Italian pyrotechnics.

His *La Notte di Zoraima*, about the Incas, produced at the Metropolitan (1931), was a vast disappointment after *L'Amore dei tre re*.

In 1943, Montemezzi conducted a broadcast performance of a new opera, *L'Incantesimo* (*The Enchantment*).

FRENCH OPERA.—Opera in France fell into bad ruts, with the dominance of Meyerbeer and Auber. Luckily, Bizet and César Franck roused an appreciation for both opera and instrumental music in a public which at first rebelled against Wagner, and later almost deified him. Chabrier and Reyer were instrumental too in setting France free to develop her own resources (Chap. 35).

FRIEDRICH FREIHERR VON FLOTOW.—Von Flotow (1812-1883), a diplomat from Mecklenburg, fitted nicely with his German sentiment into the current *opéra comique* in Paris (Chap. 27). His most important operas are *Stradella* (Chap. 17) and *Martha*, which is light and charming, but never vapid.

JACQUES OFFENBACH.—Offenbach (1819-1880), whose operas were popular when neither Wagner nor Berlioz could get hearings in Paris, was a German Jew from Cologne, but was more Parisian than the Parisian, and quite a fop! His clothes were more "coloratura" than Italian opera, and many a tale is told of his costumes and gaudy umbrellas. Nevertheless, he wrote *opéra comique* of the most engaging and graceful variety, with fine melody, becoming dignity, and amusing libretto, and left an operatic cult behind him. His most successful works are *Orphée aux enfers* (*Orpheus in Hades*, 1858), *La Belle Hélène* (1864), *Barbe-Bleue* (*Bluebeard*, 1866), *La Vie Parisienne* (*Parisian Life*, 1866), *La Grande Duchesse de Gérolstein* (1867), *Madame Favart* (1879), and *Les Contes d'Hoffmann* (*Tales of Hoffmann*), which he left unfinished, but was produced soon after his death. This is far above most of his work in quality and gives Offenbach the right to the reputation of a highly gifted writer.

OFFENBACH'S FOLLOWERS.—Among his followers in France were Jean Robert Planquette (1848-1903), with the *Chimes of Normandy* (*Cloches de Corneville*); Alexandre Charles Lecocq (1832-1911), with *Mamselle Angot* (1872); in Vienna, Franz von Suppé (1812-1895), with *Das Mädchen vom Lande* (*The Country Girl*, 1848), *Fatinitza* (1876), and *Boccaccio*, revived in New York in 1931. His *Poet and Peasant* overture and other galloping works thrive.

Another of Offenbach's followers was the distinguished Viennese violinist, composer, and conductor, Johann Strauss, Jr. (1825-1899).

Among his brilliant operettas are *Die Fledermaus* (*The Bat*, recently revived as *Rosalinda*); *Der Zigeunerbaron* (*The Gypsy Baron*); *Eine Nacht in Venedig* (*A Night in Venice*); and *Cagliostro*. He deserved the name Waltz King because of his rhythmic, scintillant, piquant, melodic, and well-orchestrated waltzes: *The Beautiful Blue Danube, Wine, Women, and Song, Tales from the Vienna Woods, A Thousand and One Nights, Artist's Life, Roses from the South*, and scores more.

His father, Johann, and his brothers Joseph and Eduard composed, directed, and played the violin. Had Johann, Jr., obeyed his father the world would never have known his music. In 1872 he made a tour to the United States where he gave eighteen successful concerts. He wrote nearly five hundred dances!

LYRIC OPERA.—Lyric opera has the melody, vitality, and sparkling vivacity of *opéra comique*, the technique, color, pathos and at times the grandeur of grand opera without its embellishments. The men writing lyric opera were well grounded in the romantic school and in Mozart. The Théâtre Lyrique founded in Paris for these works holds a delightful place in the story of opera.

FÉLICIEN DAVID (1810-1876) was the first in this field with his opera *Lalla Rookh*, given first at the Opéra Comique. He is known for *Le Desert*, a symphonic poem, and a list of operas, among which are *La Perle du Bresil* (*The Pearl of Brazil*, 1851) and *Herculaneum*.

CHARLES FRANÇOIS GOUNOD (1818-1893).—Gounod's fame is inextricably connected with his opera *Faust*, on Goethe's drama. It reflects his high ability in song, instrumental phrasing, and sincerity.

Gounod was a Parisian, was graduated from the Conservatory, and won the *Prix de Rome* (1837). His interest was chiefly in religious music and he diligently studied Palestrina and Bach, as well as Mozart, Rossini, and Weber. He was to become a priest, but gave up the idea.

Of *Faust* (1859), W. S. Pratt says, "...the dreamy languor of [the] love music, the cloying sweetness of the harmonies, the melting beauty of the orchestration, all combine to produce an effect at that time entirely new to opera!" Yet there were no new elements in *Faust*, but it was the first of the sentimental grand operas, still in vogue.

Among his other operas are *Romeo et Juliette* (Théâtre Lyrique, 1867). The waltz song keeps it alive. It does not take the liberties with Shakespeare as *Faust* does with Goethe. *Philémon et Baucis* (Paris, 1860), *La Reine de Saba* (*The Queen of Sheba*, 1862), and *Mireille* (Théâtre Lyrique, 1864) are others less worthy. His operatic debut was made with *Sappho*, which failed because of his lack of stagecraft.

During the Franco-Prussian War, he lived in London producing oratorios, *The Redemption* and *Mors et Vita* (*Death and Life*) with his Gounod Choir, and fell heir to the crowns of Handel and Mendelssohn. Another work is the beautiful *Messe Solennelle* (*Solemn Mass*, 1861).

Gounod mastered orchestration and was a melodist of a high order. He is still dear to those whose aim is to recapture a beautiful melodic line.

AMBROISE THOMAS.—Ambroise Thomas (1811-1896), winner of the *Prix de Rome* and director of the Paris Conservatory (1871), was among the makers of lyric opera who went to the great writers for librettos. He took his *Mignon* from Goethe, and *Hamlet* from Shakespeare. *Mignon*, with its "catchy" music, has made Thomas immortal. He has the sensuous charm of Gounod, whose first disciple he was.

Another known for one opera, chiefly because of one melody, the *Berceuse* from *Jocelyn*, is Benjamin Godard (1849-1895). He also wrote *Le Dante* and *La Vivandière* and many salon pieces for young students of the piano.

GEORGES BIZET.—Although lyric opera deteriorated with Thomas, it rose to greater heights with Bizet (1838-1875). Decidedly this young man, for he died at thirty-seven, was a genius. As with the best of the lyric opera makers, he was a well-grounded musician. His symphonies and overtures and other works led toward his unparalleled *Carmen*, held by some to be the perfect opera, although at first it was but mildly successful. It is realistic, romantic, exotic, rhythmic, teeming with melody, and is one of the few operas that wins both the musicians and the masses. His facility in orchestral tone painting is enormous; his power of charming with scenic and musical color, delighting.

Carmen (Opéra Comique, 1875), with a Spanish theme of bullfight and of elemental love for an alluring cigarette girl, was taken from Prosper Merimée's novel and lends itself well to Bizet's exotic gifts. He was the first of a long line of French composers to be attracted by the Spanish idiom (Chap. 40). Although it is lyric drama at its height, it is *opéra comique*, as it originally used spoken words. Nothing is left out to make it brutal, gripping, dramatic, and romantic, yet it never becomes tawdry (p. 275).

Among his other works are the operas *La Jolie Fille de Perth* (*The Pretty Girl of Perth*, 1867), and *Les Pêcheurs de Perles* (*The Pearl Fishers*, 1863); the two enchanting and rhythmic *L'Arlésienne Suites* (1872, written as incidental music for Daudet's play *L'Arlésienne*), often used as ballet music in *Carmen*; a most captivating and pleasingly

contrived symphony; a symphonic suite, *Souvenir de Rome* (1866-68); *Jeux d'Enfants* (*Children's Games*), duets; and other incidental and operatic music.

FRENCH WAGNERIANS.—Ernest Reyer (1823-1900), a Wagnerite who used unusual harmonies, had a hard road. But his last opera, *Salammbô*, and his *Sigurd* based on the Wagner story of Siegfried are still given in Paris.

CAMILLE SAINT-SAËNS.—"From the historic point of view," says Paul Landormy, "Saint-Saëns (1835-1921) is a notable figure. Saint-Saëns is the French Mendelssohn.... He undertook the musical education of France at the exact moment when Berlioz despaired of succeeding with the task, and he prepared the public for the great French School of symphonists which arose toward the end of the nineteenth century" (Chap. 31). Withal, much of his renown came with his opera *Sampson and Delilah*, which is not a great opera, despite the two arias, *Mon coeur s'ouvre à ta voix* (*My Heart at Thy Sweet Voice*), of intense emotion and some banality, and *Amour viens m'aider* (*Love, Come to My Aid*), one of opera's best bits of lyric song, the fine archaic chorus, and stirring ballet music. He has managed, nevertheless, by skill and sense of drama, to reveal himself as a master and the opera holds its place.

He gave concerts when twelve, studied at the Conservatory, lived in Paris, was a superlative organist and pianist, and was a learned critic.

He was of Jewish extraction and lived in Algiers for some time, which sojourn led to his use of exotic themes. In 1915 he came to America where we had the pleasure of hearing this other gifted Grand Old Man play the piano. Besides, he led his *Samson* in San Francisco, and gave recitals when he was eighty-one! To play his brilliant works takes technique and grasp.

DELIBES.—Clément Philibert Léo Delibes (1836-1891) was a master of the ballet. He built up atmosphere which could be none other than French. *La Source*, *Coppelia*, and *Sylvia*, and his *Lakmé*, *opéra comique*, are best known. He captivates with rhythm and pastel shades.

LALO.—Edouard Lalo (1823-1892) "knew his" Beethoven, Schubert, and Schumann, yet wrote in a delightfully exotic vein. His orchestration is effective and his music has marked individuality. His best-known opera is *Le Roi d'Ys* (*King of Ys*, 1888) (Chap. 35).

JULES MASSENET.—Massenet (1842-1912), although he built on Gounod and Thomas, using Wagnerian continuous melody and some of the principles of the *leitmotif*, wrote operas combining characteristics of Meyerbeer and Offenbach, to which he added a lyric originality.

Massenet was popular in Europe and America. He knew what of plot and music would please the public and although there is a thinness in his orchestra, there is decided cleverness and an engaging charm. He wrote about fifteen operas, many of which were given in New York in the Hammerstein regime. His most important are *Manon* (1884); *Le Jongleur de Notre Dame* (1902) on a story by Anatole France; *Thaïs*, the *Meditation* from which keeps it before the public; *Le Cid* (1885); *Sappho* (1897); *Werther* (1892); *La Navarraise* (1894); *Esclarmonde* (1889); *Hérodiade* (1881); and *Don Quixote* (1910).

Massenet, a professor of counterpoint, strangely enough abandoned it in his operas. His religious cantata, *Mary Magdalen*, given often in dramatic form, shows him a master of church forms. There is an indefinable delicacy in some of his operas and power in others. Of them all we think *Le Jongleur* is the most eloquent in simplicity and charm. Somewhat of an opportunist, he was as successful in realism as in romance and as deft in historical drama as in the more personal.

After Massenet left the Conservatory, André Gedalge followed him as professor of fugue. He is the author of some fine symphonies and sonatas and a valuable *Treatise on the Fugue*.

GUSTAVE CHARPENTIER.—Charpentier, born in Dieuze (1860), succeeded Massenet at the Conservatory and was a *Prix de Rome* winner (1887). In early life he was an accountant in a factory in Tourcoing, where he organized an orchestra and a musical society. The town later gave him a subsidy to study at the Conservatory.

During his sojourn in Italy at the Villa Medicis, his experiences took form in the excellent *Impressions d'Italie*, an orchestral suite. He also wrote *A Poet's Life*, a symphony drama and one act of his famous *Louise* which he finished in a little room in Montmartre. Charpentier was an ardent student of people, and his opera reflects his own life and that of Bohemian Paris. He called this, cleverly, a musical novel. His life at this time was far from easy. Had it not been for a baker who gave him food on credit, he would have starved.

In 1900, *Louise*, his only opera of consequence, was given at the Opéra Comique, and was an immediate success. *Julien*, its sequel, in which he confused realism and mysticism, was only mildly successful. He was a realist with unhesitating command of his ideas, musical and sociological. Edward Burlingame Hill says, "If Charpentier often betrays himself as the pupil of Massenet by his procedure in thematic development or in the manipulation of orchestral timbres, he nevertheless gives evidence of a positive individuality of his own in which charm and the capacity for poetic expression are ever present."

ALFRED BRUNEAU.—Bruneau (1857-1934) links Wagner's era with Debussy's, but rarely have his operas been heard beyond Paris. *The Attack on the Mill* was, however, given in New York. He was conductor at the Opéra Comique. His manner was new and caused much debate. He liked Zola's works for plot. He wrote his librettos in prose as did Charpentier, and was interested primarily in characterization, toward which his music is intensely directed. He learned much from Massenet, but had not his mastery or discrimination in musical suggestion. He was unconventional and his innovations prepared the paths for freer solutions of harmonic problems. As a music critic he had rich insight.

OTHER FRENCH WRITERS.—Among other opera writers of the late 19th century is Xavier Leroux (1863-1919), pupil of Dubois and Massenet, and a professor at the Conservatory. He wrote about ten operas, among which are *Cleopatra*, *Astarte*, *Fiammette*, incidental music to Æschylus' *Persians* and to Sardou's *Sorcière*, and many other works.

Gabriel Pierné (1863-1937) conductor of the Colonne Orchestra, Paris, wrote the oratorios *Children's Crusade* and *Children of Bethlehem*, dramatic works and symphonic poems.

André Messager (1853-1929) wrote ballets, incidental music, and a prize-winning symphony, besides many operas, of which *Madame Chrysanthème* (1893) and *Véronique* (1898) are best known.

Henri Rabaud (1873), eminent conductor and composer, has written symphonic and chamber music and operas, including the successful *Mârouf* (1914).

GERMAN OPERA.—German opera after Wagner had a difficult road as far as works approaching the Wagnerian are concerned. Humperdinck's and Strauss' works are exceptions.

Peter Cornelius (1824-1874), on whose account Liszt left Weimar, wrote *The Barber of Bagdad* (Weimar, 1858), at that time the best German comic opera. It had vitality and beauty. His *Der Cid* followed the *Lohengrin* style.

August Bungert (1846-1915), with *Homerische Welt* (*Homeric World*, opera cycles), was a poor imitator of Wagner.

Alexander Ritter (1833-1896), who influenced Richard Strauss, wrote *Der faule Hans* (*Naughty Hans*) and *Wem die Krone?* (*To Whom the Crown?*) but lacked the inspiration of the Wagnerian style. But among the more successful Wagnerians may be mentioned Max von Schillings (1868-1933), whose opera *Mona Lisa* was given in America and who was here as conductor; and Hans Pfitzner (1869),

one of the most creative of German composers, with *Der arme Heinrich* (*Poor Henry*), *Die Rose vom Liebesgarten* (*The Rose from the Garden of Love*), and the successful *Palestrina* (1917).

Two other Wagnerians are Edmund Kretschmer (1830-1908), with his best work, *Die Volkunger;* and Karl Goldmark (1830-1915), with a decided flair for the stage which all the others lacked, who showed in his exotic *Queen of Sheba* his unique qualities. *The Cricket on the Hearth* also shows his skill, and his tone poem *Sakuntala,* colorful and beautifully wrought, still holds as a work of high merit.

Among the writers of lighter opera since Wagner, following the method of Gustav Albert Lortzing (1801-1851) in his *Czar und Zimmermann* and *Casanova,* are Victor Nessler (1841-1890), known for his *Trompeter von Sakkingen;* Siegfried Wagner (1869-1930), who yearned to restore popular opera and never had a real success, although *Der Bärenhäuter* (*The Bear Hunter,* 1899) whose career was short, showed talent. He used his father's technique, and German folk song.

Wilhelm Kienzl's (1857-1941) *Evangelimann, Don Quixote,* and *Der Kuhreigen* (*Ranz des Vaches,* a celebrated Swiss air, 1911) show a better endowment than have most of the other Wagnerians.

RICHARD STRAUSS's OPERAS.—Strauss has written the best opera in Germany since Wagner. Most of his dramas hold the stage because of subject, sensuous power, lack of triteness, a sense of the theater, melody in long and short compass, combined with versatility. His first opera, *Guntram,* is completely Wagnerian, medieval in setting, rising to no great musical heights, but was successful. His next opera, *Feuersnot* (*Need for Fire,* 1901), is Strauss in his rich manner, in a joyous folk-spirited opera. In *Salome* (1905) he became the stark realist, with an Oscar Wilde play as his libretto. Dissonance and modern musical ideas flash in this almost brutal opera. It is a score of superb musicianship and of rare beauty and now, many years after its début, seems not discordant but vital, as a condensation of the melodic line and rhythm focuses his power upon the stark and often repelling incidents. Advanced it was once, but today the wild ecstasy of the *Salome Dance* and the musical aptness of certain less obvious spots have not been excelled by Strauss himself.

His versatility in *Der Rosenkavalier* shows him a king of comedy. It is Mozartean in simple exuberance, Wagnerian in scope, and Straussian in the handling of melody. With continuous rich orchestral palette, it centers in the Viennese waltz with 20th-century harmony.

In *Elektra* he goes to Sophocles for a dour theme, with Hugo von Hofmannsthal's libretto. It is rich, overrich in harmonic texture, paint-

ing in dark color the dark story. The opera is imperiled in a veering toward a tone poem of force and power with vocal obbligato.

Strauss is amazing for his honeyed phrase and almost raucous melody fitted in, one to the other, with telling significance. Then, too, he can produce a melody, not a *leitmotif*, in fewer bars than anyone else.

In *Die Frau ohne Schatten* (*A Woman without a Shadow*, meaning a childless woman, 1919), he was hampered by a mystical and symbolic story. Again he used a von Hofmannsthal libretto. Many think it a masterpiece too far ahead of its time. Others see in it a decline of Strauss's creative power.

Die Egyptische Helene, which was given in 1928 at the Metropolitan in New York, was not successful. *Arabella* (1933), the last libretto by von Hofmannsthal, has not been given in this country. Nor have we heard *Die Schweigsame Frau* (1935), with a libretto by Stephan Zweig based on Ben Jonson's *The Silent Woman*. *Intermezzo* (1925) on his own libretto, and the Viennese ballet pantomimes *Schlagobers* (*Whipped Cream*) and *The Legend of Joseph*, complete his works to date (1945).

Cecil Gray deftly epitomizes *Ariadne auf Naxos* (1929) as an opera in which "Mozart dances a minuet with Mascagni and Handel with Offenbach." In this, two operas are given at once—a morsel of Italy's old *Commedia dell'arte*, and a quasi-Greek piece in the classic order. It is short and is based on Molière's *Le Bourgeois Gentilhomme*, on which Hugo von Hofmannsthal built the libretto. It is humorous and delightful in situation and music and Strauss has done more in this seemingly slight opera than turning off a tour de force, for he again shows himself a music commandant, a synthesizer of forms, and a pioneer in the 20th-century neoclassicism.

HUMPERDINCK.—Besides the writers in Germany already listed are Ludwig Thuille (1861-1907), whose *Lobetanz* (*Dance of Praise*) was given at the Metropolitan Opera House (1911); Eugene d'Albert, an Englishman who lived in Germany (1864-1932), whose *Tiefland* (*The Lowlands*) was also given at the Metropolitan, and whose posthumous opera *Mr. Wu* was completed and produced by Leo Blech (1871), composer of a successful opera idyl, *Das war ich* (*Such Was I*); and Franz Schreker (Chap. 43).

Engelbert Humperdinck (1854-1921), second only to Strauss in Germany, was born in Bonn, the birthplace of Beethoven. His *Hänsel und Gretel*, the fairy opera of the *Babes in the Woods*, his masterpiece, was not written to be an opera on Wagnerian lines, but composed for his sister, Adeheid Wette, who asked him for songs to please some children! Later he made an opera of it, but no one would produce

it, for it was not "red blood"! Now, however, it is beloved by all the world. This is Wagnerian in method although not in vein. He uses the *leitmotif*. The most engaging songs and dances, in folk style, do not break its continuity. It is a fine bit of polyphony, with solid workmanship, and in it Humperdinck, unwittingly, exceeds all the intentional Wagnerians in his results. Beauty, delicacy, simplicity, melodiousness, nobility, humor, fantasy, and realism are mixed in an enchanting decoction of voice and instruments.

He also wrote *Die sieben Geisling* (*The Seven Little Goats*, 1897), *Dornröschen* (*Thornrose*, 1902), and *Die Königskinder* (*The King's Children*), which, although lacking the charm of *Hänsel und Gretel*, has some engaging music. *Königskinder*, owing to Geraldine Farrar's allure as the Goose-Girl, succeeded in New York.

Humperdinck's work with Wagner on the score of *Parsifal* for publication, his sense of theater, his frequent incidental theater music, should have given him more than one highly successful opera. His music for Max Reinhart's *Miracle* was given after his death.

WOMEN WRITE OPERA.—Dame Ethel Smythe (1858-1944) is renowned for her grand opera, *The Wreckers*, a one act opera, *Der Wald*, and a comic opera, *The Boatswain's Mate*. Her *Der Wald* was given at the Metropolitan Opera House (1903). Her greatest success was *The Wreckers*, given in Leipzig and London. She wrote suffrage songs, incidental music, and music in the large forms.

Liza Lehmann (London, 1862-1918), although she was the first woman to be commissioned to write a musical comedy (*Sergeant Brue;* produced in London 1904), and wrote others too, is best known for her song cycles. Among these are: *In a Persian Garden*, based on Fitzgerald's *Rubáiyát* of Omar Khayyám, *In Memoriam* (Tennyson), *The Daisy Chain*, *More Daisies*, *Songs of Love and Spring*. She wrote pianoforte pieces, and incidental music for plays.

A FRENCH WOMAN COMPOSES "SALON" MUSIC.—Cécile Chaminade (1857-1944) was born in Paris and became an internationally known composer pianist. She is unique in that she fits in no particular groove but the one she carved for her own. Essentially a salon composer and known widely for many pieces such as *The Flatterer* and *The Scarf Dance* she composed an *opéra-comique La Sevillane;* a ballet, *Callirhoë;* *Les Amazones* for Chorus and Orchestra; two piano trios; concertstück for piano and orchestra and many songs. She was possessed of an excellent technique and had been a pupil of Le Couppey, Savart, Marsick, and Godard.

SUGGESTIONS FOR FURTHER READING

Contemporary Music. Cecil Gray. Oxford.
The Story of Music. Paul Bekker. Norton.
The Art of Music—The Opera, Vol. 9. National Society of Music.
The Complete Opera Book. Gustav Kobbé. Putnam.
Grove's *Dictionary.* Macmillan.
Musicians of Today. Romain Rolland. Henry Holt.
The Study of the History of Music. E. Dickinson. Scribner.
Phases of Modern Music. Lawrence Gilman. Harper.
Modern Musical Drift. W. J. Henderson. Longmans, Green.
French Music in the 19th Century. Arthur Hervey. John Lane.
Richard Strauss (Living Masters of Music). Ernest Newman. John Lane.
Massenet and His Operas. Henry T. Finck. John Lane.
Aspects of Modern Opera. Lawrence Gilman. John Lane.
A Book of Operas. H. E. Krehbiel. Macmillan.
Great Singers (2 vols.). G. T. Ferris. Appleton.
Verdi, The Man in His Letters. Franz Werfel and Paul Stefan. (Trans. Edward Downes.) L. B. Fischer.
The Changing Opera. Paul Bekker. Norton.
The Opera. A History of Its Creation and Performance: 1600-1941. Wallace Brockway and Herbert Weinstock. Simon & Schuster.
Oxford History of Music. Vol. VII, *Symphony and Drama, 1850-1900.* H. C. Colles. Oxford.
Victor Book of the Opera. RCA Manufacturing Co. Camden, N. J.
Puccini Among Friends. Vincent Seligman. Macmillan.
International Cyclopedia of Music and Musicians. Ed. O. Thompson. Dodd, Mead.

PART VIII

LATE NINETEENTH-CENTURY TRENDS

30. BRAHMS
NINETEENTH-CENTURY NEOCLASSICIST

The Defender of Absolute Music — Brahms Cleaves Rock of Romanticism — Brahms and Wagner — Parentage and Early Life — Teachers, Marxsen — Love for Folk Song and Nature — Conducts at Fourteen — Starts Professional Career — Early Compositions — Pseudonyms — Accompanies Remenyi — Meets Joachim — Liszt — Schumann — First Publications — Clara Schumann — At Detmold — Failure of Piano Concerto — Manifesto against "Music of the Future" — Vienna — Concerts — Conducts Singakademie *Choir — Independent Nature — Agathe von Siebald — Bruckner Faction —* A German Requiem *— Directs Society of Friends of Music — First Symphony — Receives Honors — Italy — His Friends — The Herzogenbergs — His Appearance — Violin Concerto — Piano Works — Fourth Symphony Receives Ovation — Hugo Wolf's Criticisms —* Thun *Sonata — More Honors — Clara Schumann Dies — Last Works — Death — Brahms the Composer — Four Periods — The Classicist — The Romanticist — Sonatas — Piano Works — Chamber Music — Orchestral Works — Large Choral Works — Songs.*

THE mantle of Beethoven fell upon the shoulders of the neoclassic Johannes Brahms (1833-1897), who was a valiant defender of absolute music. Although he was born only six years after Beethoven's death, the succession was interrupted by the advent of romanticism, and in forming his musical style, Brahms was conscious of Schubert, Mendelssohn and Schumann, as well as Beethoven and the earlier masters. Quite unwittingly he cleft the rock of *Romanticism:* one half forming the base on which Liszt, Berlioz and Wagner stand; the other becoming the pedestal for the erstwhile revolutionist, the colossus Beethoven. It was the old fight between the *romantic* and the

classic, masquerading this time as *program music* and *absolute music*.

Brahms was not active in the controversy which took place between the partisans of the two groups. Wagner, like Handel, found his best medium in the drama. Brahms, like Bach, found his natural means to express emotion abstractly in instrumental music. "The emotional romantic conception of music is common to both Brahms and Wagner," says Paul Bekker, "but they develop it in entirely different ways, the one through a process of expansion, the other through a process of concentration."

The second of three children, Johannes Brahms was born in a poor district of Hamburg, May 7, 1833. His father, Johann Jakob, organized a group of itinerant musicians such as we know as the "little German band." He married Johanna Nissen, a woman of sensitive, refined nature and a kind heart, seventeen years his senior. She helped the family income by running a little notions shop and by taking in a boarder. He picked up odd musical jobs, and eventually became double-bass player in the theater orchestra.

Little "Hannes" had profound affection for his curiously mated parents. No deeper mark of his love is necessary than the great *German Requiem*, a part of which was inspired by his mother's death.

Johannes' father was his first teacher, but soon Otto Cossel, a pupil of Eduard Marxsen, taught him and lamented the fact that the very gifted and lovable little boy wasted so much time at his "everlasting composing!" Hannes, eager to learn, practiced with superlative enthusiasm and covered with notes every available scrap of music paper. He was a rabid reader and formed the habit of haunting the second-hand bookstalls. In time he accumulated a valuable library. As a child he adored tin soldiers, which he kept in his desk after he had grown to manhood.

He went to Eduard Marxsen, an extraordinary teacher, when he was twelve. He memorized much Bach and Beethoven; in fact, he accompanied Remenyi, the Gypsy violinist, and Joachim by heart.

He earned money as a boy by playing in sailors' dives and dance halls, and spent a childhood of poverty and struggle in a sordid environment, although his frail mother kept the poor home scrupulously clean.

He developed early a love for the German folk songs, which he always utilized with success, publishing collections of them a few years before his death.

His passion for nature was first indulged when he spent the summer in the country with the Giesemanns. The boy was sent daily into the woods with books, a little dumb piano, a lunch box, and his Beethoven-like notebook, in which he registered musical and poetic ideas. Lieschen

Giesemann was his devoted comrade and his first none-too-talented piano pupil. Although only fourteen, he was asked to conduct an amateur choral society for which he also arranged folk songs.

When he returned to Hamburg, in fine physical condition, he appeared in a concert, making so favorable an impression that he was fairly well launched on a pianistic career.

During this early period, Brahms made transcriptions and arrangements under the pseudonym of G. W. Marks, and as "Karl Würth" he wrote some pieces in popular style. Before he was twenty, he had written two piano sonatas (op. 1 and 2).

REMENYI AND JOACHIM.—In 1849 a Hungarian refugee, Eduard Remenyi, gave a concert in Hamburg, with Brahms as accompanist. Later they toured together and Brahms had an opportunity to travel, also to learn from the Gypsy violinist Hungarian and Gypsy music, of which he made good use.

At Celle, the piano was tuned so low that Brahms was forced to transpose, before the audience, a Beethoven sonata! The greatest benefit from the association, however, was meeting Joseph Joachim (1831-1907), a Hungarian who had been Remenyi's classmate at the Vienna Conservatory. Brahms showed him some compositions, and a life-long friendship of mutual benefit sprang up. Joachim, the greatest violin master of his age, was then (1853) concertmaster to the King of Hanover. When the King heard the twenty-year-old Brahms, he prophetically called him the "young Beethoven."

LISZT AND SCHUMANN.—Brahms continued his travels armed with letters from Joachim to Liszt at Weimar and Schumann at Düsseldorf. Liszt saw in Brahms a possible recruit to the cause of the "neo-German music of the future." But Brahms with characteristic caution resisted the charm and enthusiastic praise of the older revolutionist, for he had already set his feet on the path which Beethoven had blazed.

His meeting with the Schumanns has been related and the article *Neue Bahnen* quoted (Chap. 24). In a letter, Schumann spoke of "the young eagle who has so suddenly and unexpectedly flown down from the Alps to Düsseldorf." He wrote to Dr. Härtel of the publishing firm Breitkopf and Härtel in Leipzig, recommending Brahms' compositions. Schumann's interest led also to Brahms' first appearance as pianist in Leipzig.

To Clara Schumann fell the privilege of making known Brahms' music as she had Schumann's. What a compensative friendship his was! This young man, sincere, brusque, loving a joke, ashamed to show tenderness and sentiment, must have found in the mature, richly endowed pianist an ideal that became a dynamic incentive. Women came

and women went but Clara Schumann remained his friend to the end of her life. The boy lost his heart and loved the woman, but the experience ripened into a platonic affair which was as much a part of his better self as was his devotion to his mother.

Their summers were spent in the same places and Johannes was looked upon by the Schumann children as a second father or perhaps an older brother. In 1858 he dedicated a volume of "Children's Folk Songs" to them.

AT DETMOLD.—Brahms was given a post (1857) at the court of Lippe-Detmold by Princess Friederike, a pupil of Frau Schumann. With freedom to work, travel and study, his duties included piano lessons to the princesses, directing the court choir and performing at the concerts.

At Detmold he wrote two orchestral serenades (op. 11 and 16), his first string sextet (op. 18), choral works and the D minor Piano Concerto (op. 15). In 1859, he played the concerto at Hanover with Joachim directing the orchestra, and immediately after at Leipzig, where, he wrote to Joachim, it was "a brilliant and decided failure." It was hissed! Leipzig was the hotbed of the two factions—the adherents of Beethoven and Mendelssohn, and those of the neo-German school of "Weimarites." The next year, Brahms, with Julius Otto Grimm, Joachim and Scholz, antagonized the other party by drawing up a manifesto against the "Music of the Future" movement, objecting to its statements that the most prominent musicians were in accord with its aims and that the compositions of the leaders of the new school were recognized for their artistic value. "Johannes Kreisler, Junior," as he signed his early works in romantic vein, using the name of E. T. A. Hoffmann's hero, now disappeared, and the neoclassic master, Johannes Brahms, took command.

VIENNA.—Paralleling the lives of Brahms and his model, Beethoven, a striking fact is that both, men of German birth, spent the greater part of their lives in Vienna. Both were classicists; they never married; they made staunch friends; they loved nature; and each could be exceedingly disagreeable, gruff, and ill-tempered in spite of a great heart and generous spirit. Brahms enjoyed practical jokes even when he was the butt; Beethoven loved to play jokes on others but could not stand having the tables turned.

The second half of Brahms' life began in January, 1863, with his first visit to Vienna. A successful appearance in a chamber music concert (November, 1862), playing the piano part of his G minor quartet (op. 25), had been his introduction, followed by his own concert in which he played Bach, Schumann, his Handel Variations and Fugue, and the A major piano quartet (op. 26).

A year later he was made conductor of the choir at the *Singakademie*, for which he wrote many choral works. He resigned the following July as he wished independence to work and travel. For the same reason he refused the career of a pianist.

Perhaps this necessity for freedom was a reason for his not marrying Agathe von Siebold, daughter of a professor at the University of Göttingen. In his book *The Unknown Brahms*, Robert Haven Schauffler discusses this and other affairs with frankness, shedding light on many hitherto undiscovered events in Brahms' life. In later years, he thought of proposing to Julie Schumann, a daughter of Clara, but she became engaged before he made up his mind.

As in Leipzig he had met with antagonism from the Liszt faction, so in Vienna the Wagner enthusiasts, headed by Anton Bruckner, were against him.

Brahms' mother died in 1865. In her last years she and Jakob had lived apart. With Johannes' consent and blessing, the father soon married again.

A GERMAN REQUIEM.—The *Gesellschaft der Musikfreunde* (Society of Friends of Music) gave three parts of *Ein Deutsches Requiem* (*A German Requiem*, op. 45) in December, 1867, at a memorial concert for Schubert. The first complete performance was at Bremen on Good Friday, 1868. It was a great event for Brahms, particularly as Clara and her daughter, Marie, surprised him by appearing at the church door. The work was composed on biblical texts which Brahms chose, and to which he purposely gave the name of *German Requiem* to distinguish it from church ritual. The seven parts are arranged to present "the ascending ideas of sorrow consoled, doubt overcome, death vanquished" (Florence May, *Life of Johannes Brahms*), Brahms wrote the *Requiem* in memory of Schumann, except for Part V, which was composed after his mother's death.

In 1872 his father died, and the stepmother, who outlived Johannes, received his affectionate care. Brahms took rooms, the same year, at Carlsgasse 4, in Vienna, which was his *pied à terre* for twenty-five years. He was appointed director of the chorus of the *Gesellschaft der Musikfreunde*, and gave fine programs which included his choral works, *Song of Triumph*, written in commemoration of the Franco-Prussian War, *Song of Fate*, the *Requiem*, and the *Rhapsody* for alto, sung by Frau Joachim, men's chorus and orchestra. In the spring of 1875, Brahms gave up the post but continued as a prized member of the committee. After his death, his library became the property of the society.

FIRST SYMPHONY.—Brahms was now a great man in Germany. His largest contribution thus far had been chamber music. For ten years

he had been at work on a symphony (the C minor, op. 68) which was finally performed at Carlsruhe, November 4, 1876, under Otto Dessoff's direction. Brahms conducted it later in various German cities, and Joachim gave it in Cambridge. Hans von Bülow put it on a plane with Beethoven's nine, calling it the "Tenth Symphony," and spoke of the "Three B's—Bach, Beethoven and Brahms." With his customary modesty, Brahms had waited until past forty to present his first symphony!

An honorary degree of Doctor of Music was given him by Cambridge (1877), and the University of Breslau conferred the title of Doctor of Philosophy "upon the most illustrious Johannes Brahms of Holstein, now master of the stricter style of the art of music in Germany." He composed the *Academic Festival Overture* (1880), using themes from students' songs, in acknowledgment of the honor. In 1889, Hamburg extended to its gifted son of peasant stock the freedom of the city.

Brahms first went to Italy in 1878 and so loved it that he returned seven times. Out of his large circle of friends he always found congenial traveling companions. He loved long walking tours, and earlier in his life had said, "My purse has always an impudent word to say," but walking was cheap!

THE "BRAHMINS."—In addition to Clara Schumann and Joachim, among his friends, who were called the "Brahmins," were Hanslick, the critic, Hans von Bülow, Julius Stockhausen, the singer, Julius Otto Grimm, composer, Albert Dietrich, Theodor Kirchner, Franz Wüllner, Hermann Deiters, Anton Dvorak, Karl Goldmark, Rudolf von der Leyen, Theodor Billroth, Eusebius Mandyczewski, Julius Epstein, Johann Strauss, Max Friedländer, Dr. and Frau Fellinger, the Herzogenbergs and many others.

Elisabet von Herzogenberg, the third woman to exert a strong influence over Brahms, was a gifted pianist, and with her husband, Heinrich Freiherr von Herzogenberg, a composer and enthusiastic adherent of the "three B's," did much to make Brahms' music known in Leipzig. In 1874, Von Herzogenberg arranged a "Brahms week." The preface to the Brahms-Herzogenberg correspondence edited by Max Kalbeck, the composer's encyclopedic biographer, states that "Brahms was the hero of the hour, his social success being hardly less marked than his public triumphs." And Elisabet, who, as Fräulein von Stockhausen, had had piano lessons with Brahms in Vienna, wrote that he had not "suffered shipwreck on that rock called Fame; but we all felt that it had mellowed him, and made him kinder and more tolerant. He does not wear a halo of infallibility *à la* Richard Wagner, but has a quiet

air of having achieved what he set out to accomplish, and is content to live and let live."

The correspondence (1876-1897) reveals how simply and sincerely the great man relied on his friend's judgment and frank criticism of his music, and gives details of his composing and autobiographical incidents. Elisabet died in 1892.

In 1878, the Hamburg Philharmonic Society celebrated its fiftieth anniversary with a five days' festival. Four symphonies were performed: Haydn's G minor, Beethoven's *Eroica*, Schumann's C major, and Brahms' Second in D. Brahms astounded his friends by appearing with the flowing blond beard which posterity knows from his pictures. He was short of stature but had broad "Herculean" shoulders, a handsome blond head, blue eyes, "Teutonic and fiery," and a protruding underlip which, people said, looked like Beethoven's mouth. The impression was of consummate strength, energy, and inner power—"an artistic personality replete with the spirit of true genius."

Joseph Joachim first presented Brahms' only violin concerto (op. 77) in Leipzig at a *Gewandhaus* concert on New Year's day, 1879. It took its place beside those of Beethoven and Mendelssohn. A contemporary critic writes: "As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm."

Brahms turned to the piano after many years of chamber music, choral works and orchestra, and wrote some of his masterpieces for that instrument (op. 76 and 79), also his Second Piano Concerto in B flat (op. 83), which he dedicated to his teacher, Marxsen. He played it (1881) at Stuttgart, and in other German, Swiss and Dutch cities.

At Meiningen, Bülow arranged for Brahms to visit at the court of the Duke of Saxe-Meiningen, who became one of the large circle of "Brahmins." With absolute freedom at the castle, Miss May says: "He did not abate one jot, however, of his usual independent expression of opinion, and would defend his own point of view with characteristic bluntness and tenacity."

Brahms' last symphony, the Fourth in E minor, op. 98, was performed in 1885 by the Meiningen orchestra under Bülow's direction. Vienna heard it early in 1886. It was given a tremendous ovation and the Finale—the *Passacaglia*—brought forward the opinion that Brahms was a modern Bach, also that he was the greatest instrumental composer since Beethoven. "Power, passion, depth of thought, exalted nobility of melody and form, are the qualities which make the artistic signmanual of his creations," a Hamburg critic wrote.

Hugo Wolf, whose fame as a song writer came later, was known in Vienna as a critic and champion of Wagner and Bruckner. But his persistent attacks on Brahms brought him unpleasant notoriety.

From 1886 to 1889, Brahms passed his summers at Thun. The lovely A major Sonata (op. 100) for violin and piano, known as the *Thun* Sonata, is sometimes called the *Preislied* Sonata on account of the resemblance of its opening theme to Walther's song in *Die Meistersinger*.

In 1886, Frau Celestine Truxa became Brahms' landlady and served him faithfully until his death. She respected and honored him, and studying his peculiarities, realized that his one wish was to be left undisturbed.

More honors were showered upon him from Prussia, Austria and France. He was made honorary president of the Vienna *Tonkünstlerverein* (Musicians' Club) and on his sixtieth birthday, the *Gesellschaft der Musikfreunde* presented him with a gold medal. He accepted it with the statement that thirty years before he would have tried to prove himself worthy of such a distinction, and with innate lack of conceit, he added, "But now—it is too late!"

When Clara Schumann died in 1896, Brahms hurried to Frankfurt, but arrived too late for the services. The excitement aggravated his malady and he was never well again. After he had seen Frau Schumann buried next to her husband at Bonn, he went with a group of friends to a near-by town for a few days' rest.

He wished to show them quietly the manuscripts of two new works, —the last he was ever to write: *Vier Ernste Gesänge* (*Four Serious Songs*, op. 121) and an obvious tribute to Bach, the organ *Chorale Preludes* (op. 122). The texts of the *Four Serious Songs* are Biblical, dealing with the thought of death, and ending with St. Paul's glorification from I Corinthians xiii: 13, "Now remain faith, hope, love; but the greatest of these is love."

The disease (cancer) made rapid progress, although he fought against it with all his will power. Until the last days, the nature of his trouble was kept from him. He died on April 3, 1897. The city of Vienna gave the master a public funeral, attended by Vienna's greatest musicians and other celebrated men and women. Tributes were sent from courts, music societies, and friends from many European cities. He was buried close to the graves of Beethoven and Schubert in the *Central Friedhof*, where, in an unidentified grave, also lies Mozart.

BRAHMS THE COMPOSER.—The music of Brahms cannot be divided into distinct styles as was Beethoven's. Walter Niemann sees four periods:

1. That of the youthful works, chiefly for piano, to 1856, including the *Ballades* (op. 10).

2. From 1856 to 1867, filled mainly with chamber music written in Detmold, Hamburg, Vienna and Switzerland.

3. The period of great choral and orchestral works composed in Switzerland and Vienna (1868-1884) from the *German Requiem* to the Third Symphony.

4. From 1884 to his death, a return to chamber music.

Brahms, the classicist, used sonata form as consistently as did Beethoven; he contributed to every branch of music except opera. As a song writer, in which form he expresses the romantic spirit, he stands with the supreme masters of the German *Lied*. His short piano pieces are also romantic in content, but he satisfied his classic convictions by the general titles, *Intermezzo*, *Capriccio*, *Rhapsody*, and *Ballade*. His four symphonies place him on the pedestal beside Beethoven. His two piano concertos and one violin concerto are among the greatest. As a chamber-music composer, he is incomparable and again ranks with Beethoven. He favored different combinations of instruments, so we have three violin sonatas, two violoncello sonatas, two clarinet sonatas, three piano trios, one horn trio, one clarinet trio, three string quartets, three piano quartets, two string quintets, a clarinet and string quintet, and the famous F minor piano quintet.

SONATAS

Brahms' earliest compositions and his latest were for the piano. *Opera* 1,2, and 5 are sonatas. We include them in the following list:

Opus	*Key*	*No.*	*Instruments*	*Dedication*	*Publication*
1	C	(1st)	Piano	Joseph Joachim	1853
2	F♯ minor	(2nd)	Piano	Clara Schumann	1853
5	F minor	(3rd)	Piano	Countess Ida von Hohenthal	1854
38	E minor	(1st)	Violoncello and Piano	Dr. Joseph Gänsbacher	1866
78	G	(1st)	Violin and Piano		1880
99	F	(2nd)	Violoncello and Piano		1886
100	A	(2nd)	Violin and Piano		1887
108	D minor	(3rd)	Violin and Piano	Hans von Bülow	1889
120	F minor	(1st)	Clarinet (or viola) and Piano		1895
120	E♭	(2nd)			

PIANO WORKS

Opus	*Key*	*Name*	*Dedication*	*Publication*
4	E♭ minor	*Scherzo*	E. F. Wenzel	1854
9	F♯ minor	Variations on a theme by Robert Schumann	Clara Schumann	1854
10		*Four Ballades*	Julius O. Grimm	1856
	No. 1, D minor	*Edward*		
	No. 2, D			

PIANO WORKS

Opus	*Key*	*Name*	*Dedication*	*Publication*
	No. 3, B minor	*Intermezzo*		
	No. 4, B			
21	D	Variations		1861
	No. 1	On an original theme		
	No. 2	On a Hungarian air		
23	E♭	Variations on a theme by Robert Schumann (duet)	Julie Schumann	1866
24	B♭	Variations and Fugue on a theme by Handel		1862
34b	F minor	Sonata for 2 pianos, second version of op. 34		1872
35		Variations on a theme by Paganini (two books)		1866
39		16 Waltzes (duet, also solo)	Eduard Hanslick	1867
52a		18 Waltzes after the *Liebeslieder* (duet)		1869
56	B♭	Variations on a theme by Haydn (2 pianos)		1873
65a		15 Waltzes after *Neue-Liebeslieder*		1877
76				
Book I	(1) F♯ minor	*Capriccio*		1879
	(2) B minor	*Capriccio*		
	(3) A♭	*Intermezzo*		
	(4) B♭	*Intermezzo*		
Book II	(5) C♯ minor	*Capriccio*		
	(6) A	*Intermezzo*		
	(7) A minor	*Intermezzo*		
	(8) C	*Capriccio*		
79	(1) B minor	Two *Rhapsodies*	Elisabet von Herzogenberg	1880
	(2) A minor			
116		*Fantasias*		1892
Book I	(1) D minor	*Capriccio*		
	(2) A minor	*Intermezzo*		
	(3) G minor	*Capriccio*		
Book II	(4) E	*Intermezzo*		
	(5) E minor	*Intermezzo*		
	(6) E	*Intermezzo*		
	(7) D minor	*Capriccio*		
117		Three *Intermezzi*		1892
	(1) E♭	"*Schlaf sanft*" (*Sleep safely*).		
	(2) B♭ minor			
	(3) C♯ minor			
118		*Klavierstücke*		1893
	(1) A minor	*Intermezzo*		
	(2) A	*Intermezzo*		
	(3) G minor	*Ballade*		
	(4) F minor	*Intermezzo*		
	(5) F	*Romanze*		
	(6) E♭ minor	*Intermezzo*		
119		*Klavierstücke*		1893
	(1) B minor	*Intermezzo*		
	(2) E minor	*Intermezzo*		
	(3) C	*Intermezzo*		
	(4) E♭	*Rhapsodie*		

CHAMBER MUSIC

Opus	*Key*	*No.*	*Name* *Instruments*	*Dedication*	*Publication*
8	B	1st	*Trio,* piano, violin, cello		1859
				(revised by composer,	1891)
18	B♭	1st	*Sextet,* 2 violins, 2 violas, 2 cellos		1862
25	G minor	1st	*Quartet,* piano, violin, viola, and cello	Baron von Dalwigk	1863
26	A	2nd	*Quartet,* same as above	Fr. Dr. E. Rösing	1863
34	F minor		*Quintet,* piano and string quartet (first version as a string quintet)	Princess Anna of Hesse	1865
36	G	2nd	*Sextet,* 2 violins, 2 violas, 2 cellos		1866
40	E♭		*Horn Trio,* piano, violin, and horn (or viola, or cello)		1868
51			*Quartets,* strings	Dr. Theodor Billroth	1873
	C minor	No. 1			
	A minor	No. 2			
67	B♭	3rd	*Quartet,* strings	Prof. Th. W. Engelmann	1876
87	C	2nd	*Trio,* piano, violin, cello		1883
88	F	1st	*Quintet,* 2 violins, 2 violas, and cello		1883
101	C minor	3rd	*Trio,* piano, violin, 'cello		1887
111	G	2nd	*Quintet,* 2 violins, 2 violas, and cello		1891
114	A minor		*Clarinet Trio,* piano, clarinet (or viola), cello		1892
115	B minor		*Clarinet Quintet,* clarinet (or viola), 2 violins, viola, cello		1892

ORCHESTRAL WORKS

Opus	*Key*	*No.*	*Name*	*Dedication*	*Publication*
11	D	1st	*Serenade*		1860
15	D minor	1st	*Piano Concerto*		1861
16	A	2nd	*Serenade*		1860
					(new and revised edition 1875)
56	B♭		*Variations* on a theme by Haydn		1874
68	C minor	1st	*Symphony*		1877
73	D	2nd	*Symphony*		1878
77	D		*Violin Concerto*	Joseph Joachim	1879
80	C minor		*Academic Festival Overture*	(for Breslau Univ.)	1881
81	D minor		*Tragic Overture*		1881
83	B♭	2nd	*Piano Concerto*	Eduard Marxsen	1882
90	F	3rd	*Symphony*		1884
98	E minor	4th	*Symphony*		1886
102	A minor		*Double Concerto,* for violin and cello		1888

LARGE CHORAL WORKS

Opus	*Name*	*Text*	*Arrangement*	*Publication*
45	*Ein Deutsches Requiem* (*A German Requiem*)	Bible	solos, chorus, orchestra	1868
50	*Rinaldo* (Cantata)	Goethe	tenor solo, male chorus, orchestra	1869
53	*Rhapsody*	Goethe	alto solo, male chorus, orchestra	1870
54	*Schicksalslied* (*Song of Destiny*)	Hölderlin	mixed chorus and orchestra	1871
55	*Triumphslied* (*Song of Triumph*)	Bible	8-part chorus, baritone solo, orchestra	1872
82	*Nänie*	Schiller	chorus and orchestra	1881
89	*Gesang der Parzen* (*Song of the Fates*)	Goethe	6-part chorus and orchestra	1883
109	*Fest- und Gedenkspruche* (*Memorial Sentences*).	Bible	8-part mixed chorus *a capella*	1890

In writing for voices, Brahms excelled Beethoven. In the smaller choral works, the influence of the folk song is evident. There are unaccompanied and accompanied choruses for mixed voices, for men's and for women's voices; religious motets, based on Bach's style; quartets for solo voices, including the two series of *Liebeslieder Waltzer* and the *Gypsy Songs;* and op. 113, a group of canons, charmingly unpedantic, some of which are based on nursery rhymes and folk songs.

BRAHMS' SONGS.—An entire chapter might advantageously be devoted to the Brahms songs, than which there are none greater. If Schubert invented the art song, Brahms perfected it. "Let it [the song] rest and keep going back to it and working at it," he advised a composer, "until it is completed as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon."

Brahms wrote songs throughout his life. They began with his lovely *Liebestreu* (*True Love*) from op. 3, no. 1, which at the age of twenty-one he dedicated to the famous Bettina Brentano von Arnim. The last work published before death was the *Vier Ernste Gesänge*, op. 121 (*Four Serious Songs*). More than fifty poets supplied texts for over two hundred solo songs and duets. He published also fourteen *Folk Songs for Children* (for the Schumanns) and in 1894, six books of German folk songs, which, he said, was "the only work whose publication has given me any amusement."

SUGGESTIONS FOR FURTHER READING

The Life of Johannes Brahms (2 vols.). Florence May. Arnold. 1905. Obtainable at libraries.

Brahms (2 vols.). J. A. Fuller-Maitland. Methuen. 1911. Obtainable at libraries.

Brahms. Walter Niemann. Trans. by Catherine Alison Phillips. Knopf. 1929.
Collected Essays, Brahms and the Classical Tradition. W. H. Hadow. Oxford.
Brahms. H. C. Colles. Brentano.
Brahms. (Master Musicians Series). J. L. Erb. Dent.
Johannes Brahms (8 vols.). Max Kalbeck. German, *Deutsche Brahms Gesellschaft.*
Brahms's Lieder. Max Friedländer. Trans. by C. L. Leese. Oxford. 1928.
Johannes Brahms, The Herzogenberg Correspondence. Max Kalbeck. Trans. by Hannah Bryant. Dutton.
The Unknown Brahms: His Life, Character and Works, Based on New Material. Robert Haven Schauffler. Dodd, Mead.
Brahms the Master. Madeleine Goss and Robert Haven Schauffler. Henry Holt. 1943.
Brahms: His Life and Works. Karl Geiringer. Houghton Mifflin.

31. ROMANTIC SYMPHONISTS

Anton Bruckner — Classicist and Wagnerite — "A New Cult Music" — Bruckner Revival — Gustav Mahler — Famous Conductor — Philosophic Romanticist — Das Lied von der Erde *— Hugo Wolf — Tragic Life — A Wagner Disciple — Song Genius — Max Reger — Spans Neoclassicism of Two Centuries — Revived Polyphonic Technique — Max Bruch — Violin Concertos — Raff — Romantic Symphonies — Hans von Bülow — Superlative Conductor — Adherents of Romanticists — Richard Strauss — Last of the Great German Romanticists — Classic Training — Songs — Meets Ritter — Advice to Young Composers — Prodigious Musical Knowledge — Berlioz His Logical Progenitor — Symphonic Poems — Operas — Alpine Symphony — Contemporaries — A French Symphonist: Camille Saint-Saëns — Tone Poems — Orchestral Works — Critical Writings — A Russian Symphonist: Peter Ilyitch Tchaikovsky — Follower of German Traditions — Life — Symphonies and Tone Poems — Operas — Anton Rubinstein — World-Famous Pianist — Founded St. Petersburg Conservatory — Taneieff — English Neoclassicists — Elgar, English Classic-Romanticist — "New Note in English Music" — Elgar's Place in English Musical Life.*

ANTON BRUCKNER.—Brahms wrote to a friend, "Nietzsche once alleged that I became famous only by accident: that the anti-Wagner party made use of me as the antipope whom they required. That is naturally nonsense, I am not at all a suitable person to place at the head of any party.... But in Bruckner's case it does not apply. For since Wagner's death his party naturally required a pope, and they could find nobody better than Bruckner."

Anton Bruckner (1824-1896), an Upper Austrian by birth, was a classicist and Wagnerite. His aim was to graft the Wagner melodic and harmonic system and orchestration onto the classic forms in the symphony and church music. By the Viennese he was regarded as the direct descendant of Schubert, and Brahms was an interloper. Bruckner's nine symphonies, the last unfinished, are developed at great length,

and show a distinct musical personality. They reflect his religious nature and his love of German folk music, as well as his homage to Wagner. Paul Bekker says, "... he created a number of symphonies and religious works which incline towards a new cult music with a universal appeal. ... Through the simplicity of his feeling Bruckner is the first to return to the expression of an impersonal, a universal attitude."

After having been a schoolmaster and organist at Linz, in 1868 he was appointed to teach theory and the organ at the Vienna Conservatory. Besides the symphonies he wrote a string quartet, three masses, a *Te Deum*, a setting of the 150th Psalm, and much sacred music.

With Bruckner, the opening theme of the first movement reappeared as the finale of the symphony, often as a chorale, and the Wagnerian effect was heightened by his use of the brasses. There has been a decided Bruckner revival and with it a renewal of the Brahms-Bruckner feud.

GUSTAV MAHLER.—Although much younger, Gustav Mahler (1860-1911) was another who lived in Vienna and took up the problem of neoclassicism by writing symphonies, but uncompromisingly romantic in content. He enlarged the symphony until it lost its characteristic balance and form, "...and became something which though still structurally sound and self-sufficient yet differed in feeling and idea from the classical model" (Grove's *Dictionary*).

Mahler, who was Czechoslovakian (Bohemian) by birth, studied piano at the Vienna Conservatory with Julius Epstein and theory with Robert Fuchs. Impressed by meeting Bruckner, he tried to work out some of the older composer's symphonic problems. Mahler was anticipated by Beethoven's Ninth in his use of voices in four of his symphonies. Sometimes he used chorus and sometimes only a solo voice. The other five symphonies, the First, Fifth, Sixth, Seventh, and Ninth, are entirely orchestral, and show strong Wagner traits.

Mahler was a great conductor and filled many important posts. He was especially fond of Mozart and Wagner. In 1897 he was engaged by the Vienna opera, having been heartily recommended by Brahms. In the decade when he was conducting, Vienna became recognized as the world's opera center. He made friends and enemies with equal rapidity.

From 1909 to 1911 he conducted the orchestra of the New York Philharmonic Society, and he directed some memorable performances at the Metropolitan Opera House. He left America broken in health and died in Vienna shortly after.

Mahler, like Bruckner, has his ardent admirers, who regard him as an unappreciated genius. Others are wearied by the length, breadth,

and thickness of his symphonies. His amazing knowledge of instrumentation opened new ways. The intricacy and skill of his scores gave an impetus to such composers as Richard Strauss and Arnold Schönberg. The profundity and brilliancy of his mind are reflected in his compositions in which he poured out an ocean of subjective emotion, and sought to bend music to his will in solving the problems of the universe. Here was no mere neoclassicist; he was a philosophic romanticist.

He was not an opera writer, however, closely identified as he was with its production. Nevertheless, its effect is noticeable in the wayward freedom in structure and intense emotionalism of his symphonies.

If he had written nothing besides his last two compositions, *Das Lied von der Erde* and the Ninth symphony, he would have claim to greatness. *Das Lied von der Erde* (*The Song of Earth*) has a dignity, self-restraint, and condensation absent from other of his works. His text was six poems from Hans Bethge's *Chinese Flute*, set for contralto, tenor and orchestra.

Mahler's place has not yet been settled, but he was a unique individual whose ardor for perfection caused him untold unhappiness and cost him his life.

HUGO WOLF.—Although neither a symphonist nor a neoclassicist, Hugo Wolf (1860-1903) belongs by right of genius and nationality in this group.

He was born in Windischgraz, Lower Styria, and his life, most of which was spent in Vienna, was one of tragedy, unhappiness, inability to conform whether in school, conservatory, as teacher, conductor, or human being. Wolf was impatient and high tempered, so that in spite of several excellent opportunities, he became more or less of a vagabond struggling with poverty and ill health, ending in insanity. His mind began to fail early and, apparently aware of the living death ahead of him, he worked with incredible speed in his periods of lucidity.

He did not compose seriously until he was twenty-eight and his creative period covered only four or five years. His earliest published twelve *Songs of Youth* (*Lieder aus der Jugendzeit*) were written after he had been dismissed from the Vienna Conservatory (1877-78).

At fifteen he heard *Tannhäuser* and *Lohengrin* and met Wagner. Grove's *Dictionary* says, "Although he got nothing ... but a more or less kindly snub, he became from this moment, and remained all his life, an ardent disciple." So much so that when he was a music critic, his bias led him to write with unnecessaary bitterness against Brahms (Chap. 30).

Wolf was self-educated musically. He often studied scores sitting

on a park bench. He read much poetry and showed exceptional literary taste in choosing song texts. His aim was to reinterpret in music the poet's intention. This voluntary submergence of self in the poetic idea, he learned from Wagner. He used music to intensify the emotional value of the word. His piano accompaniments are works of art and require excellent musicianship to perform them effectively.

Wolf's songs are grouped according to his choice of poets. There are fifty-three settings of poems by Edouard Moerike, forty-three of which were composed from February to May (1888). He set a group of Eichendorff poems, and then from October to February (1889) he composed fifty Goethe songs. There are forty-four songs in the *Spanisches Liederbuch* (*Spanish Songbook*) by Paul Heyse and Geibel, completed in April, 1890. His six *Alte Weisen* (*In the Old Style*), on poems by Gottfried Keller, were followed in the autumn by twenty-two songs from Heyse's *Italienisches Liederbuch* (*Italian Songbook*).

He claimed to compose under the influence of an external force. "He would sit down to a volume of poems and work at white heat, flinging off songs day after day, hardly stopping to eat or sleep until the fit of inspiration had passed, when he would relapse into a fit of despondency and lethargy that lasted until the next furious outburst" (Grove's *Dictionary*).

His compositions include the comic opera *Der Corregidor*, a version of *The Three-Cornered Hat*, which the Spanish composer, Manuel de Falla, has also used; the *Italian Serenade* for string orchestra or string quartet; an early orchestral overture, *Penthesilea;* some sacred songs, four compositions for chorus and orchestra, the incidental music for an Ibsen play, and an unfinished opera.

Hugo Wolf is unique in being the only composer whose fame rests alone on songs, but songs of a caliber which places him among the geniuses.

MAX REGER.—The neoclassicism of the 19th century and that of the 20th is spanned by Max Reger (1873-1916), prodigious worker, scholarly musician, and redoubtable progressive. He was a Bavarian by birth, a pupil of Hugo Riemann, who trained him along strict lines of absolute music. In 1901, he threw off all musical constraint and startled Munich with his threats of waging war against the old regime. He won popularity by his piano playing, especially in chamber-music concerts. At this time he had written so much admirable organ music that Grove's *Dictionary* states that he "swiftly paralleled for the organ the magnificent development which orchestral music had undergone in the 19th century."

He was an unusual teacher, developing his students' technique through a profound study of the old masters. He held positions in Munich and at the University of Leipzig, but in 1907 he went into the Leipzig Conservatory where Mendelssohn and Schumann had taught, and there he remained to the day of his premature death. Many choral works performed at St. Thomas' Church date from this time.

From 1911 to 1913, as conductor of von Bülow's Meiningen Orchestra, Reger had an opportunity to indulge his love for the best in music and also to compose for the orchestra, trying out many styles, including a concerto in the old manner, a romantic suite, a ballet suite, program music, and later, his Variations on a Theme by Mozart.

Still teaching in Leipzig, Reger lived at Jena, where he wrote chamber music, songs, choral and orchestral works. He was planning an elaborate oratorio and a symphony, feeling that his work thus far had been in preparation for the masterpieces to come. He died in Leipzig at the age of forty-three.

Reger's opus numbers reached 147 and there were many unnumbered works. Some of his music, interesting chiefly because of his revival of a polyphonic technique and of Bach's forms, places him high on the list of Germany's best composers. His harmony is based on chromaticism and his great knowledge led his works into complexities bristling with difficulties. Time may give Reger more recognition.

Max Bruch (1838-1916), who was born in Cologne and educated at Leipzig, is the composer of the G minor Violin Concerto (op. 26), two in D minor (op. 44 and op. 58), a *Romance* (op. 42), a *Serenade* for violin and orchestra, and a *Scotch Fantasie* (op. 46). The concertos for violin are often played and compare favorably with that of Mendelssohn. He wrote cantatas and a fantasy on the Hebrew traditional air, *Kol Nidrei,* for violoncello and orchestra.

Joseph Joachim Raff (1822-1882) was a disciple of Liszt and a famous teacher; one of his pupils was Edward MacDowell. He was extremely popular during his lifetime and left many compositions, best known of which are two romantic symphonies: the *Leonore* (after Bürger's ballad) and *Im Walde;* also a piano quintet, a suite for piano and orchestra, and piano works.

Hans von Bülow (1830-1894), although a composer in his youth, is known as a superlative conductor, an editor of Beethoven's piano works, an arranger of music, a pupil of Liszt, and a teacher. He married Liszt's daughter, Cosima (Chap. 28). He did much to place the modern orchestra on its present plane.

Edward Dannreuther in the *Oxford History of Music* (*The Ro-*

mantic Period) makes the following classification of the 19th century composers:

1. Adherents of Mendelssohn—
   Niels Gade, Sterndale Bennett, Rubinstein, Stephen Heller, Sullivan.
2. Adherents of Schumann—
   Volkmann, Kiel, Goetz, Theodor Kirchner, Jensen.
3. Adherents of Liszt and Berlioz—
   Peter Cornelius, Hans von Bülow, Joachim Raff.

RICHARD STRAUSS.—Although Richard Strauss is still living and therefore belongs chronologically in the 20th-century section of *Music Through the Ages*, his status as the last of the great German romanticists, and his type of composition, justify his place here.

He was born in Munich, June 11, 1864, where his father, Franz Strauss, was leading horn player in the Munich opera orchestra. He had played under Wagner's direction but was an anti-Wagnerite, and worked to plant seeds of classicism in his son's consciousness.

Richard wrote music before he was six. He composed all through his school and university years, and among his manuscripts were a chorus from *Elektra*, two symphonies, a piano sonata, a violoncello sonata, a horn concerto, a piano quartet, a string quartet, a violin sonata of a little later date, and the *Serenade for Wind Instruments*, op. 7. He had already written several of the songs which added his name to Schubert's, Schumann's, Brahms' and Wolf's. Practically all of the songs, of which there are over a hundred beginning with opus 10 and ending with opus 56, were written before 1907, with the exception of his opus 77, *Gesänge des Orients* (*Songs of the Orient*) in 1929. Many are of great beauty and emotional richness.

After leaving the university in 1884, Strauss met von Bülow, who played the *Serenade* on tour and invited him to direct one of his compositions at Meiningen and later made him assistant conductor. This started Strauss on a career in which he has been eminent, with positions in Meiningen, Munich, Berlin, and Vienna, and he became a prominent visiting conductor.

STRAUSS MEETS RITTER.—Strauss's change of heart was due to his meeting Alexander Ritter, poet, composer and husband of Wagner's niece. Ritter may have seen in Strauss a possible knight to uphold the honor of the *Music of the Future* and program music. Wagner was dead, and Liszt close to the end. Strauss said: "He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus*

Italien, is the connecting link between the old and the new methods."

Aus Italien was the outcome of his first visit to Italy. On his return he was third *Kapellmeister* at the Munich opera and then he conducted at Weimar from 1889 to 1894. By this time the young classicist in Protean fashion had become the leader of modern composers.

James Huneker in *Overtones* quotes Strauss as saying: "My father kept me very strictly to the old masters, in whose compositions I had a thorough grounding. You cannot appreciate Wagner and the moderns unless you pass through this grounding in the classics. Young composers bring me voluminous manuscripts for my opinion on their productions. In looking at them I find that they generally want to begin where Wagner left off. I say to all such, 'My good young man, go home and study the works of Bach, the symphonies of Haydn, of Mozart, of Beethoven, and when you have mastered these art works come to me again.' Without thoroughly understanding the significance of the development from Haydn, via Mozart and Beethoven to Wagner, these youngsters cannot appreciate at their proper worth either the music of Wagner or of his predecessors. 'What an extraordinary thing for Richard Strauss to say,' these young men remark, but I only give them the advice gained by my own experience."

But this knowledge of classic forms and technique gave Strauss his sure footing when he chose to wander in those romantic regions previously explored by Berlioz, Liszt, and Wagner. His uncanny musical knowledge, prodigious technique, and handling of form gave him an early command which at least two of his supposed models had not achieved. In his treatment of program, he becomes a pioneer in musical realism. Berlioz in this respect is more logically his progenitor than is Liszt. Liszt, however, ceded him the form of the symphonic tone poem which he enlarged upon, bent the structure to suit his needs and intentions, and intensified by a more complicated harmonic texture and an augmented orchestra. His orchestral palette was inherited from Wagner, Brahms, and Berlioz, as his study of orchestration will attest, in which he incorporates, translates and expands Berlioz's *Traité*.

Where Liszt suggested a program, Strauss carried it to the *n*th power of realism. Where Richard Wagner proclaimed the doctrine that the symphonic poem as program music was unable to make itself understood without the aid of the stage, "Richard II" upheld the symphonic poem as the means of expressing practically any program. In *A Survey of Contemporary Music*, Cecil Gray writes that although Strauss fell "heir to the romantic heritage as regards orchestral technique, harmonic vocabulary, and idiom generally, he applied them to wholly different ends. His avowed object of bringing music into direct relation with

daily life, and of developing its descriptive scope to such a pitch that it would be possible to depict a teaspoon in music, is at the opposite pole from the aim of the romantic composers, who sought to depict vague intangible moods and ideas rather than concrete realities, and are more attracted to the exotic, the strange, and the remote than to the commonplace actualities of everyday existence."

THE SYMPHONIC POEMS.—A wide variety of subjects and structural forms are covered in the nine tone poems. A storm of controversial opinions was raised by them, although today they are accepted peaceably and appear on all standard symphony programs.

After *Aus Italien*, *Macbeth* was written in 1886-87 and although it is op. 23, *Don Juan*, after Lenau's poem, is op. 20 and was written in 1888. *Macbeth* frankly reflects the composer's intention to become the torchbearer of the romantic trio.

Don Juan is in free rondo form approaching a sonata. The two principal themes represent the hero and the three secondary themes are the heroines. Its first performance (November 11, 1889) took place at Weimar under the composer's direction.

In *Tod und Verklärung* (*Death and Transfiguration*, op. 24), Strauss used Liszt's *Tasso* as a prototype. The program with which it is associated was written by Alexander Ritter after the music was composed (1889).

The next tone poem (op. 28, 1894-95) is considered by many to be Strauss's masterpiece. Its full title is *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise in Rondo Form für grosses Orchester gesetzt von Richard Strauss*, which translates into "Till Eulenspiegel's Merry Pranks, Set in the Old-Time Roguish Manner in Rondo Form by Richard Strauss." This delightfully humorous picturing of the deeds of a 14th-century hero, in which the composer reached perfection in technique and musical expressiveness, established his reputation and confirmed his genius. From the opening phrase which plainly says in music, "Once upon a time," to its repetition at the close, it holds the interest and is amusing.

Also sprach Zarathustra (*Thus Spake Zarathustra*, op. 30, 1894-95), Strauss's most ponderous score, caused so much controversy as to his meaning that he declared, "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin through the various phrases of evolution, religious as well as scientific, up to Nietzsche's idea of the Superman." He used titles from Nietzsche's book as the suggestive subheads for his very free and extended variations.

Don Quixote (op. 35, 1897) in its complete title tells the form and type of the composition, *Introduction, Theme with Variations, and Finale: Fantastic Variations on a Theme of a Knightly Character.* Cervantes supplied the material for a realistic piece of musical illustration, now humorous, now tender, but always sincere and human. It aroused contention and unpleasant criticism. Yet it may outlive others which, at first hearing, were more successful. Rolland thinks that it marks "the extreme point program music can reach."

Ein Heldenleben (*A Hero's Life,* op. 40) is dedicated to Willem Mengelberg, the Dutch conductor. One of Strauss's most popular scores, it, too, aroused hissing and anger when first produced in 1899. Strauss said, "There is no need of a program. It is enough to know there is a hero fighting his enemies." He betrays the fact that he himself is the hero by quoting from his compositions in the section, *The Hero's Works of Peace.* As Wagner answered his adversaries in *Die Meistersinger* and Bach in *Phœbus and Pan,* so Strauss had a word to say to his critics, of whom there were many, and he said it with music. It was considered raucously discordant. He opened the way to a freer use of dissonance, one of the chief factors of the 20th-century music. The tone poem is in magnified sonata form.

The *Sinfonia Domestica* (The *Domestic Symphony*) had its *première* in New York (1904) when Richard Strauss visited this country for the first time and conducted a Strauss Festival in the concert auditorium of a famous department store. More contention, dissension, and, as Henry T. Finck said, "Strauss gave to the world another tone poem which again caused the critics of two continents to spill gallons of ink!" The full title is *Symphonia Domestica, dedicated to my dear wife and our boy, opus 53,* with a subtitle, "In one movement and three subdivisions (a) Introduction and Scherzo; (b) Adagio; (c) double fugue and finale." The hearer is admitted into the most intimate happenings of a day in the composer's life, with *dramatis personæ:* Papa, Mama, and Baby! Here again Strauss indulges in musical realism which takes him out of the class of Liszt's suggestive program making.

Strauss had married Pauline de Ahna in 1894. She was a singer who had appeared in the principal female rôle of his opera *Guntram.*

After a lapse during which time Strauss gained additional fame by his operas (Chap. 29) *Salome, Elektra, Der Rosenkavalier, Ariadne auf Naxos,* and the pantomime, *Legend of Joseph,* he turned out another tone poem, *Eine Alpensinfonie* (*An Alpine Symphony,* 1915). It is program music in which the composer turns to nature for the first time since *Aus Italien.* After the heights he had reached, its almost naïve simplicity comes as a shock. This time he boldly writes his pro-

gram in the score describing his experience climbing the Alps. A wind machine is introduced in the storm episode; also an instrument to increase the lung power of the players of wind instruments, an aërophone.

Among the contemporaries of Strauss who profited by his contributions are Felix Weingartner (1863-1942), conductor and composer; Siegmund von Hausegger (1872); Robert Kahn (1865), chamber-music and song writer; Hugo Kaun (1863-1931), a prominent teacher and composer.

A FRENCH SYMPHONIST.—Charles Camille Saint-Saëns (1835-1921), who was vice-president of the *Société Nationale de Musique* (Chap. 35), is the neoclassic composer of 19th-century France. He wrote symphonies, orchestral suites, symphonic poems, piano concertos, chamber music, songs, operas (Chap. 29), a ballet, organ and choral works, piano pieces—for solo, for four hands, and for two pianos—and many transcriptions.

From 1858 to 1877 he was organist at the Madeleine in Paris.

Hanslick wrote: "Since Berlioz, Camille Saint-Saëns is the first musician who, not being a German, has written pure instrumental music, and created in that line, original and valuable works, the reputation of which have passed beyond the limits of France...."

To Liszt and Gounod, Saint-Saëns is also indebted. His four symphonic poems, *Le Rouet d'Omphale* (*Omphale's Spinning Wheel*, 1871, op. 31), *Phaëton* (1873, op. 39), *Danse Macabre* (*Dance of Death*, 1874, op. 40), and *La Jeunesse d'Hercule* (*Hercules' Youth*, 1877, op. 50), show Liszt's influence. There are two unpublished and two published symphonies, and a third symphony with organ.

The *Algérienne Suite* (1880, op. 60) shows the effect of his travels in Africa and his *Carnaval des Animaux* (*Carnival of Animals*) has won a belated reputation for its humor and charm. The popular violoncello piece *Le Cygne* (*The Swan*) is from this suite.

Saint-Saëns, who was an admirable pianist, wrote five piano concertos of which the G minor (op. 22, 1868) is heard most frequently. Next in popularity is the C minor (op. 44, 1875). The Fifth Concerto in F (op. 109, 1896) shows the influence of his Algerian sojourns in its exotic themes and rhythms. There are three violin and two violoncello concertos. Many of his chamber-music works—two string quartets, two violin and two violoncello sonatas, two piano trios, a piano quartet and a quintet, a trumpet and string septet—were played at the concerts of the *Société Nationale*. His *Variations sur un thème de Beethoven*, op. 35, is often programed by two-piano recitalists.

Saint-Saëns' critical writings such as *Harmonie et Melodie* and *Portraits et Souvenirs* are of interest and value.

A Russian Symphonist—Tchaikovsky.—Discussing Peter Ilyitch Tchaikovsky (or Piotr Ilich Chaykovsky) among the romantic symphonists instead of in the chapter on nationalism brings forward an important point. Tchaikovsky (1840-1893), although he made use of Russian folk tunes, did not consciously build his art on his native folk music as did the *Russian Five* (Chap. 33), but was a follower of German traditions. In his six symphonies and concertos for piano and violin, he was a romantic symphonist; in his tone poems, he spoke Liszt's language with, however, a decided Russian accent.

He was brought up in St. Petersburg (Leningrad), went to a school of jurisprudence, and later had a post in the Ministry of Justice. When he was twenty-one he took up the study of music seriously, and after a year with Nicholas Zaremba he entered the conservatory recently established by Anton Rubinstein. "Do not imagine I dream of being a great artist," he wrote to his sister, "I only feel I must do the work for which I have a calling. Whether I become a celebrated composer, or only a struggling teacher—'tis all the same.... Of course, I shall not resign my present position until I am sure that I am no longer a clerk, but a musician." In 1863, he made his decision to devote himself exclusively to music. He studied instrumentation with Rubinstein and learned the methods of the romanticists as well as the classicists.

When Nicholas Rubinstein (1835-1881), Anton's brother, founded the Moscow Conservatory, he made Tchaikovsky the professor of harmony (1865), and became a deep influence in the composer's life.

Tchaikovsky had strong likes and dislikes—the school of "young Russians" known as the *Russian Five*, who were "modern" in their views and were opposed to Anton Rubinstein, aroused his hostility.

He fell in love with Desirée Artôt, an opera singer, and completed his first opera, the *Voyevode* on a libretto by Ostrovsky, the same year (1869). The opera had five performances only.

Eight years later he married, through mistaken gallantry, Antonina Milioukov, a young woman who had fallen in love with him. The marriage was an utter failure. He developed morbid and neurotic tendencies. At the same time, Mme. Nadejda von Meck, whom Tchaikovsky knew only through letters, made him an annual allowance so that he could work, free from financial worry.

The remainder of his life was spent in composing and in a few tours through Italy, to Germany, to Paris, and in 1891 to New York, where Tchaikovsky conducted the inaugural concerts at Carnegie Hall.

In 1893 he received an honorary degree of Doctor of Music from Cambridge, with Saint-Saëns, Boito, Max Bruch, and Edvard Grieg. He was unhappy and pessimistic during these last years, and his death from cholera occurred October 25, 1893.

Of the symphonies, the Fourth (F minor, op. 36, 1877-78), the Fifth (E minor, op. 64, 1888), and the Sixth, the *Pathétique* (B minor, op. 74, 1893), are best known.

Brooding melancholy, religious sentiment, glimpses of humor, long phrase lines, charm of melody, a keen orchestral sense, and an insistence on long pedal points are characteristic of Tchaikovsky's music.

Of the tone poems, *The Tempest*, *Romeo and Juliet*, the *Manfred* Symphony, and *Francesca da Rimini* are the finest. The *Nutcracker Suite* is brilliantly orchestrated and excels in charm and skill in handling trifling material. In it the celesta makes its bow as an orchestral instrument. There are four other suites.

The famous Piano Concerto in B-flat minor (op. 23) was composed in 1874 and revised in 1889. It has been a boon to pianists for its brilliancy and effectiveness. The Second Concerto in G and Third in E flat are seldom heard. But the Violin Concerto (op. 35), like the first for piano, is, in spite of its difficulties, a great favorite with public and performer.

His songs and piano pieces are not on a par with his orchestral work, and his chamber music is best represented by the piano trio (op. 50) and the string quartet (op. 11), from which comes the familiar *Andante Cantabile*, based on a folk tune.

Although he wrote a number of operas, the best known are *Eugen Oniegin* (op. 24) after Pushkin (1877-78), and *Pique Dame* (*Queen of Spades*, op. 68, 1889-90).

Anton Rubinstein.—With 119 opus numbers to his credit, it is as a pianist that Anton Rubinstein (1830-1894) is remembered and not as an erstwhile popular composer. He made extensive concert tours, including America, and was a friend of Liszt. He studied piano and composition outside of his native Russia, so is considered a traditionalist rather than a nationalist. He worked for the advancement of music in Russia and founded the St. Petersburg Conservatory in 1862. He was considered Liszt's only rival as a pianist. His compositions include some beautiful songs, the *Ocean* Symphony and five others, piano pieces which were extremely popular, chamber music, the D minor Piano Concerto, one of six, operas, and oratorios intended for dramatic production.

Another Russian, a classicist at heart, was Sergei I. Taneieff (1856-1915), a sincere musician, teacher and composer of chamber music and

opera. He was connected with Nicholas Rubinstein's conservatory at Moscow first as student, then as successor to Tchaikovsky, and finally as director. There, many of the contemporary Russians came under his influence. He was sometimes called the "Russian Brahms."

ENGLISH NEOCLASSICISTS.—England has made a scholarly contribution to the late 19th-century trends in music and in literature about music. Sir Charles Hubert Hastings Parry (1848-1918), professor of music at Oxford, Sir Charles Villiers Stanford (1853-1924) of Irish birth, professor at Cambridge, Sir Frederick Bridge (1844-1924), organist of Westminster Abbey, are some who have transplanted the traditions of middle Europe to British soil.

Among others who wrote in classic forms are Sir George A. Macfarren (1813-1887); Walter Cecil Macfarren (1826-1905), conductor and composer of orchestral music; Sir John Stainer (1840-1901), writer of church music and professor of music at Oxford; Sir Alexander C. Mackenzie (1847-1935), composer of two symphonies and a cantata; Arthur Goring Thomas (1851-1892), who wrote operas, cantatas, and song; Sir Frederick Hymen Cowen (1852-1935), with works in the larger forms and operettas; Sir Edward German (1862-1936), famous for the *Henry VIII Suite*, incidental theatre music, and an operetta; Samuel Coleridge-Taylor (1875-1912), an English Negro, who wrote works for chorus and orchestra based on American Indian legend and Negro folk songs, and a cantata on Longfellow's *Hiawatha*.

ELGAR A CLASSIC-ROMANTICIST.—The most famous of these Englishmen is Sir Edward William Elgar (1857-1934), whose development was late, as he did not write works in large form until after his marriage in 1889. From 1891-1904 he wrote the orchestral and choral works which gave him his place in the musical world, and led to his being knighted.

Dr. Eaglefield Hull said, "Elgar was able to sound the new note in English music by reason of his own genius and his freedom from the rigid academical training of his time."

Elgar had remarkable skill in instrumentation and choral writing. His first period terminated with his cantata *Caractacus*, the lovely *Sea Pictures*, songs for contralto, the *Enigma* Variations for orchestra, and the oratorio *The Dream of Gerontius*. Later came the oratorios *The Apostles* and *The Kingdom*, two symphonies, a concerto for violin and one for violoncello, sonatas, part songs, and chamber music. He wrote music of popular nature for national occasions, such as his six *Military Marches*, including *Pomp and Circumstance*.

After 1930, when Lady Elgar died, Sir Edward composed little, but made notable orchestral transcriptions of Bach and Handel. In 1924, he was made Master of the King's Musick, an advisory post. Grove's *Dictionary* says that "Elgar's works hold the attention of his countrymen more decisively than do those of any other native composer. No English festival is complete without him; every choral society and orchestra... gives his music a large place in its repertory."

SUGGESTIONS FOR FURTHER READING

How Music Grew. Bauer and Peyser. Putnam.
Grove's *Dictionary.* Macmillan.
The Story of Music. Paul Bekker. Norton.
Gustav Mahler: A Study of his Personality and Work. Paul Stefan. Schirmer.
Modern Composers of Europe. Arthur Elson. L. C. Page.
The Art of Music: Narrative History, Vol. III. Dept. eds.: Edward Burlingame Hill and Ernest Newman. National Society of Music.
Hugo Wolf. Ernest Newman. Methuen.
Oxford History of Music. The Romantic Period, Vol. I, Edward Dannreuther. Oxford.
Richard Strauss: The Man and his Works. Henry T. Finck. Little, Brown.
Richard Strauss (Living Masters of Music). Ernest Newman. John Lane.
A Survey of Contemporary Music. Cecil Gray. Oxford.
From Grieg to Brahms. D. G. Mason. New edition. Macmillan.
Saint-Saëns. Arthur Hervey. Dodd, Mead.
Musicians of Today. Romain Rolland. Henry Holt.
The Life and Letters of Peter Ilich Tchaikovsky by Modeste Tchaikovsky. Edited from the Russian with Introduction by Rosa Newmarch. John Lane.
The House That Music Built (Carnegie Hall). Ethel Peyser. Robert McBride.
Elgar (Living Masters of Music). Ernest Newman. John Lane.
Sir Edward Elgar. J. F. Porte. Kegan Paul.
Tchaikovsky. Herbert Weinstock. Knopf.
Beloved Friend. Catherine Drinker Bowen and Barbara von Meck. Random House.
Free Artist: The Story of Anton Rubinstein and His Brother. C. D. Bowen. Random House.

32. THE SYMPHONY ORCHESTRA

Orchestration — Its Evolution — Lully's Orchestra — Gluck's Innovations — Founding of German Orchestras — Haydn's Orchestra — Mozart Tries Color Effects — Gossec and Habeneck Start French Orchestras — Beethoven Emancipates Orchestration — Romanticists Develop Emotional Possibilities — Weber — Spontini — Rossini — Progress from 1820 to 1830 — Orchestra Takes Shape — Meyerbeer Independent — Berlioz Foremost Innovator — Mendelssohn a Model — Schumann — Wagner Enlarges Orchestra — Brahms "Sturdy" — French Opera Composers Point to Impressionism — Rimsky-Korsakoff's Mastery — Tchaikovsky's Orchestration — Strauss Increases Instruments — Debussy Impressionists' Economy — Small Orchestra — Conducting — Early Use of Baton — Harpsichord Conducting — Harpsichord and Violin — How Bach Conducted — Gluck's Violin — Haydn in London — Spohr Inaugurates "New Mode" — Mendelssohn Becomes Interpreting *Conductor — Wagner Advances Art — Wagner's Followers — Paris Concerts: Pasdeloup-Colonne-Lamoureux — Crystal Palace and Hallé Concerts — Queen's Hall Orchestra — English Conductors — American Orchestras — Famous* Virtuoso *Conductors — American Conductors — The Orchestra — Four Choirs — Instruments and Prototypes — Score — Table of Instruments — Their Transpositions.*

ORCHESTRATION.—The symphony orchestra is a development of the 19th century, the outgrowth of the chamber orchestras of the 18th-century courts, of the first opera orchestras and of the movements in Germany such as the Mannheim school (Chap. 16).

The court bands of the 14th and 15th centuries antedate the innovations of the *Camerata* and of Monteverdi, who shocked the forty musicians accompanying his operas by demanding *tremolo* and *pizzicato* on the strings (Chap. 11). Alessandro Scarlatti employed the string quartet section as the nucleus of the orchestra, using it to accompany the voices. Bach and Handel, in some of their *concerti grossi*, accompanied the *concertante* group with the *ripieno* group which consisted of the

string section (Chaps. 15 and 16). Lully used harpsichord, string, trumpets, flutes, oboes, and tympani which were new to the orchestra.

Handel used the instruments of the standard orchestra except the clarinet, although the blending of instrumental timbres came later.

Between Bach and Handel, and Haydn and Mozart, a transition took place in the methods of orchestration. The same evolution which turned composers from polyphonic forms to the sonata and symphony created modern orchestration. While Rameau was at work in Paris, Stamitz, Cannabich, Telemann, the brothers Graun, Hasse, Graupner, and Karl Philipp Emanuel Bach were working in Germany. From 1770 to 1780 Gluck "shows the transition no longer in progress, but actually completed" (Carse). His innovations were based on the views which led to his reforms in opera: "Instruments ought to be employed not according to the dexterity of the players, but according to the dramatic propriety of their tone," he said. "To the viola, the Cinderella of the string orchestra," Carse writes, "Gluck was the fairy-godmother who rescued the instrument from a mean position and made it not only independent and indispensable, but discovered in it an individuality which was quite its own. . . ." He used the clarinet charily but taught the moderns how to create trombone harmonies in *mezzo-piano* effects. He rid the orchestra of the *cembalo*.

Orchestration was no longer improvised, but the choice of instruments was now carefully indicated in the score. Many instruments became obsolete and others were standardized.

The symphony was an 18th-century German production. In his *History of Music*, Paul Landormy says that in the schools the "poor scholars" were educated free with the understanding that they were to learn the "musician's trade" and to play in the concerts organized by the cities and the courts. Symphony orchestras thus were instituted in Munich, Stuttgart, Dresden, Darmstadt, Hamburg, Leipzig, Berlin and Mannheim.

In 1898, Dresden celebrated the 350th anniversary of its Court Orchestra, which was first "a singing choir, whose members learned to play instruments in order to supply accompaniments," says W. J. Henderson in *The Orchestra and Orchestral Music*.

Haydn's orchestra at Esterhàz had strings, one flute, two oboes, two bassoons, four horns, trumpets, kettledrums, and after 1776 or '78, the clarinet.

Mozart learned the possibilities of color effects from the Electoral orchestra at Mannheim.

Gossec, the first symphonist in Paris, established an orchestra in the *Concerts des Amateurs* (1770) and laid the foundation of symphonic

music which was continued by François Antoine Habeneck (1781-1849), founder (1828) of the *Société des Concerts du Conservatoire.*

The *London Philharmonic Society* was founded in 1813, and the *New York Philharmonic Society* in 1842.

Beethoven's emancipation, which began with the *Eroica,* gave a greater scope to orchestral dynamics and to the peculiarities of individual instruments (Chap. 21). He turned the "classical" orchestra into the "romantic."

Beginning with Weber, the romanticists developed its emotional possibilities. Weber produced "a type of orchestration more highly colored, more showy, and generally more transparently effective than that of the greater master of symphonic development." (Carse.) Spontini furthered dramatic orchestration by his practical and effective solution of problems of balance and color. Rossini contributed variety and colorful use of the wood winds in solo. Extraordinary progress was made from 1820 to 1830, a decade which, Carse points out, produced Beethoven's *Choral* Symphony, Weber's *Der Freischütz, Euryanthe* and *Oberon,* Schubert's *Unfinished* Symphony, Rossini's *Semiramide* and *William Tell,* Mendelssohn's *Midsummer Night's Dream* Overture, and Berlioz's *Symphonie fantastique.*

Three groups, the strings, the wood winds, and the brass, were established. More attention was given to the brass as solo instruments, and to the use of wood winds to balance the strings. The natural horn was gradually discarded in favor of the valve horn, and the more daring innovators wrote melodies for the solo trumpet. With the introduction of the trombones, the brass choir completed its four-part harmony.

Meyerbeer made use of many accessories, such as the piccolo, English horn, bass clarinet, four trumpets besides the usual brass, extra stage wind bands, bells, organs, three tympani, and two harps. His orchestration was more interesting than were his musical ideas. "A keen colorist," says Carse, "and one who loved rich and showy effects, Meyerbeer painted with a broad brush, yet with carefully blended, carefully selected colors, and with constant attention to detail. He handled his orchestra with more independence and enterprise than any of his Parisian or German contemporaries, Berlioz alone excepted."

As an instrumentator, Berlioz stands in the foremost rank of innovators. His position in history, his methods and contributions have been covered in Chapter 26. "His knowledge of the instruments and his thorough investigation of their technique, capabilities, and the possible uses to which they might be put, are set forth in his well-known textbook, and are put into practical form in his own works" (Carse).

Mendelssohn's orchestration was the model until Liszt's and Wagner's methods were well assimilated. Mendelssohn used the strings with graceful effect, and he understood the importance of the wood winds. Toward the brasses he remained conservative. His handling of the instruments in the *Midsummer Night's Dream* Overture showed delicacy, ingenuity and originality.

Schumann, who did not have the reputation for skillful orchestration, was blamed for the turgid, muddy technique of some of his imitators.

With the advent of Wagner, the orchestra grew in size and in the wealth of possibilities. Wagner showed the melodic ability of the brasses, and taught an enriching balance of tone. The wood winds, as for example the Böhm flute, had been improved so that the intonation, tone quality and technical facilities were bettered. Wagner's methods have been discussed at length in Chapter 28.

Liszt used many Wagner ideas to which he added a brilliance and technical facility.

It was the custom to call Brahms' orchestration "thick" and "muddy," but as modern conductors have studied the composer's intentions more carefully, its individual character is better understood. He built on Beethoven and Schumann. "Impervious to contemporary movements in the arts," Grove's *Dictionary* says, "he went on in his own sturdy fashion, tethered to the past, and hammering out imperishable themes. He had a sense of orchestral color which was quite as personal as Wagner's was. . . ."

The opera composers Ambroise Thomas, Gounod, and Bizet kept an individuality, clear in intention and emotionally colorful, which pointed the direction to the 20th-century French impressionists. Verdi combined the best points of the early 19th-century opera orchestra with influences he drew later from Wagner.

Of the *Russian Five* (Chap. 33), from the standpoint of orchestration, Rimsky-Korsakoff is the most important. He taught himself from Berlioz's treatise, and with experience, attained a mastery, resulting in an instrumentation which gave the greatest impetus to, and served as model for, the 20th-century innovators. He made new instrumental groupings; through his example and teaching, he founded the "Russian" style of orchestration; he studied the individuality of each instrument and led the way to the breaking down of the huge blocks of tones amassed by Wagner, and to the upbuilding of what might be called *contrapuntal orchestration*, that is, the independent treatment of each instrument. Rimsky-Korsakoff regarded orchestration as a part of the process of composition.

Tchaikovsky's orchestra "sounds." He studied the distribution of

parts and balance of tone qualities; and in contrasting solo melodies in one tone quality with accompaniment in another, he gave his followers a definite example for clarity, emotional richness and a tonal balance.

Richard Strauss asked for more instruments in an orchestra than any composer except Berlioz (p. 259). The number of instruments was increased and less familiar members of different families added. For instance, Strauss scored the *Sinphonia Domestica* for piccolo, three flutes, two oboes and *oboe d'amore*, English horn, one clarinet in D, one in A, two in B flat, a bass clarinet, four saxophones ("*ad libitum* only in extreme necessity"), four bassoons, three trombones, a bass tuba, four tympani, a triangle, a tambourine, a glockenspiel, cymbals, bass drum, two harps, sixteen first, sixteen second violins, twelve violas, ten violoncellos, eight double basses. William Wallace in Grove's *Dictionary* says, "One misses two instruments in the orchestra which would have added color to this charming picture of homeliness, namely, a sewing-machine, and a vacuum cleaner in B flat *alt.*"

In contradistinction to this craving for more volume and more voices, was the French method introduced by Debussy and the impressionists, in which the greatest economy of orchestral means was practiced. The reaction has led, also, to the development of the small orchestra and chamber-music groups—the result of the prominence given to the individual instrument and the attempt at simplification which is a characteristic of 20th-century neoclassicism (Chap. 41).

CONDUCTING.—The leader of the Egyptian orchestra kept time by clapping his hands (Chap. 3); Heinrich von Meissen, the Minnesinger, conducted a choir of singers and players early in the 14th century with a long baton in his left hand; in the 15th century, time was beaten by a roll of paper called a *sol-fa*. The conductor was a time-beater when the intricacies of polyphonic music demanded his aid. When the contrapuntal style declined, the baton disappeared, and in early Italian opera, the director sat at the harpsichord, accompanying the recitatives and leading the players. Purcell, Handel and Schütz conducted this way. In opera, it was customary, too, for the harpsichordist to lead the singers, while another conductor, playing the violin, looked after the instrumentalists.

W. J. Henderson quotes an account from 1719 which says that "one man conducts with the foot, another with the head, a third with the hand, some with both hands, some again take a roll of paper, and others a stick." As a rule, the baton was used in churches and for choral singing. But when Bach went to the St. Thomas School, he asked to have the harpsichord put in order for conducting the orchestra

and choir. He found it more practical, however, to direct from the organ.

Gluck conducted in Vienna with violin in hand. And Rousseau stated in his *Dictionnaire de Musique*, that "audible time-beating with a big wooden stick prevailed at the Paris opera." It will be remembered that Lully died as the result of dropping his baton on his foot (Chap. 17).

When Haydn was in London, he sat at the harpsichord and Salomon played first violin, and together they conducted the Philharmonic Orchestra—a customary method, planned, perhaps, to pay the composer the compliment of seeming to direct his work. Later the violin-conductor, or *leader*, as he was called in the early 19th century, became the concertmaster.

In his *Autobiography*, Spohr tells how he conducted the *Philharmonic* in London for the first time with a baton without the aid of the piano (1820). Standing at a desk in front of the orchestra, he drew his baton from his pocket and gave the signal to begin. "Quite alarmed at such as novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified." He gave the musicians not only the *tempi* "in a decisive manner," but indicated the entries, thus insuring a confidence such as they had not known before. He also politely but earnestly made suggestions and corrections. "Surprised and inspired by this result, the orchestra immediately after the first part of the symphony, expressed aloud its collective assent to the new mode of conducting. . . ."

Mendelssohn was one of the first to whom the term interpreting conductor could be applied. As the director of the *Gewandhaus* concerts, he used the baton, and the orchestra was an immense instrument upon which he played, a means of expressing feeling and style. His enemies called the Mendelssohn tradition the "elegant school" of conductors. Von Weber and Otto Dessoff (1835-1892) were of the school.

Berlioz and Wagner were excellent conductors. With the positiveness of his doctrines and character, Wagner gave himself to the task and emotion of faithfully interpreting his own and others' works. The baton which ruled the destiny of the Music of the Future was in powerful hands. Liszt and Von Bülow were willing and capable followers of his traditions. Among the famous conductors under the Wagner influence were: Hans Richter (1843-1916), Hermann Levi (1839-1900), Arthur Nikisch (1855-1922), Fritz Steinbach (1855-1916), Karl Muck (1859-1940), Felix Mottl (1856-1911), Felix Weingartner (1863-1942).

In Paris, Jules Étienne Pasdeloup (1819-1887) formed an orchestra

of the Conservatory pupils (1851) and ten years later opened his *Concerts Populaires*. In 1874, Edouard Colonne (1838-1910) began the *Concerts du Châtelet* which became the *Concerts Colonne*, conducted after his death by Gabriel Pierné until 1932 when he was followed by Paul Paray. In 1881, Charles Lamoureux (1834-1899) founded the concerts which were continued by Paul Alexandre Camille Chevillard (1859-1923). Pierre Monteux (1875), who was conductor of the Boston Symphony Orchestra (1919-1924) and since 1935 of the San Francisco Symphony, Walter Straram, Albert Wolff, Vladimir Golschmann, since 1931 conductor of the St. Louis Symphony, and Ernest Ansermet (a Swiss) have been interested in performing modern scores.

In England, Sir August Manns (1825-1907) conducted the *Crystal Palace Saturday Concerts* (1855-1901), and Charles Hallé (1819-1895) conducted the famous Hallé Concerts at Manchester, and after his death Hans Richter followed him. Sir Henry J. Wood from 1897 was the conductor of the Queen's Hall Orchestra, known also for the summer popular concerts. Among the English conductors are Landon Ronald; Sir Thomas Beecham; Albert Coates, who conducted the summer Stadium Concerts in New York; Eugene Goossens, director of the orchestra in Cincinnati; Sir Hamilton Harty (1879-1941); Sir Adrian Boult, director of the British Broadcasting Corporation's orchestra; and Malcolm Sargent.

The development of orchestras in America has been phenomenal. We have the reputation of having the best symphony orchestras in the world, an opinion which was held even before the devastation of Europe in the Second World War. These are some of the best-known American organizations with their present or most recent conductors (1945):

New York Philharmonic-Symphony Orchestra: Artur Rodzinski; Bruno Walter, George Szell, and other guest conductors.
National Broadcasting Company Orchestra: Arturo Toscanini; Frank Black (summer).
Boston Symphony Orchestra: Serge Koussevitzky.
Philadelphia Orchestra: Eugene Ormandy.
Chicago Symphony Orchestra: Désiré Defauw.
New York City Center Orchestra: Leopold Stokowski. Leonard Bernstein.
Pittsburgh Symphony: Fritz Reiner.
Cincinnati Symphony: Eugene Goossens.
Cleveland Orchestra: Erich Leinsdorf.
Detroit Symphony: Karl Krueger.
National Symphony Orchestra, Washington, D. C. Hans Kindler.
St. Louis Symphony: Vladimir Golschmann.

Baltimore Symphony Orchestra: Reginald Stewart.
Minneapolis Symphony: Dimitri Mitropoulos.
San Francisco Symphony: Pierre Monteux.
Los Angeles Philharmonic: Alfred Wallenstein.
Rochester Philharmonic: Guests conductors and Howard Hanson, director of the Eastman School and conductor of the American Composers Concerts.
Rochester Civic Orchestra: Guy Fraser Harrison.
National Orchestral Society: Leon Barzin.
Indianapolis Symphony: Fabien Sevitzky.
Kansas City Philharmonic: Efrem Kurtz.
Seattle Symphony: Carl Bricken.

Among other conductors who have helped the cause of American music are: Nicolai Sokoloff, Alexander Smallens, who conducts many concerts at the Lewisohn Stadium, Philip James, Andre Kostelanetz, Howard Barlow, Rudolph Ganz, Werner Janssen, Franco Autori, and many others.

Among the leaders of the past who have left their mark on their organizations are Frederick Stock (1872-1943) of the Chicago Symphony Orchestra; Walter Henry Rothwell (1872-1927) of the Los Angeles Orchestra; Alfred Hertz (1872-1942) of the Metropolitan Opera Company and of the San Francisco Orchestra; Ossip Gabrilowitsch (1878-1936), superlative pianist and distinguished conductor of the Detroit Symphony Orchestra; and Albert Stoessel (1894-1943).

In Chapter 36, more details will be found concerning the history of the American orchestras. A partial list of conductors and guest conductors in New York and Boston includes many of the great European virtuoso conductors of the last fifty years:

New York Philharmonic Society (1842).—Ureli C. Hill (founder), Carl Bergmann, Leopold Damrosch, Theodore Thomas, Anton Seidl, Emil Paur, Walter Damrosch, Edouard Colonne, Gustav Kogel, Henry J. Wood, Victor Herbert, Wassili Safonoff, Felix Weingartner, Willem Mengelberg, Max Fiedler, Ernest Kunwald, Fritz Steinbach, Richard Strauss, Artur Bodanzky, Gustav Mahler, Josef Stransky, Henry Hadley, Willem Van Hoogstraten, Ernest Schelling, Ferdinand Arbos, Wilhelm Furtwängler, Erich Kleiber, Vladimir Golschmann, Bruno Walter, Arturo Toscanini, John Barbirolli, Rudolph Ganz, and Artur Rodzinski.

New York Symphony Society (1878 to 1928, when it merged with the New York Philharmonic orchestra and became the orchestra of the New York Philharmonic-Symphony Society)—Leopold Damrosch,

Walter Damrosch, Felix Weingartner, Vincent d'Indy, Albert Coates, Bruno Walter, Vladimir Golschmann, and Otto Klemperer.

Boston Symphony Orchestra (1881)—Georg Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Henri Rabaud, Pierre Monteux, and Serge Koussevitzky.

Orchestra conductors of American birth have been conspicuous by their absence, although there have been many fine choral directors. Exceptions are Ernest Schelling; Henry Hadley; Karl Krueger; Albert Stoessel (the Oratorio Society of New York, the Worcester Festival, and the orchestral concerts and opera at Chautauqua); Werner Janssen; Isaac van Grove of Chicago; Howard Hanson at Rochester; and in radio, Nat Shilkret, Howard Barlow, Philip James, Alfred Wallenstein, Bernard Hermann, and Morton Gould. Recent newcomers in the field are Leonard Bernstein and Robert Shaw.

The day of the virtuoso conductor which dawned after Wagner's time is at high noon.

The Orchestra.—The orchestras vary in size; today's symphonic orchestras range from 90 to 110 men. The orchestra is a musical unit of limitless possibilities, capable of kaleidoscopic tone color, technical complexity and vast dynamic range.

There are four choirs, or groups of instruments, named for convenience rather than scientific exactness: the *strings*, the *wood winds*, the *brasses*, and the *percussion*.

(The numerals in parentheses tell the number of instruments employed in the Philharmonic-Symphony Orchestra of New York.)

I. Strings—Wooden instruments strung with catgut and played with bows:
   1. First violins (18)
   2. Second violins (16)
   3. Violas (14)
   4. Violoncellos (12)
   5. Double-basses or *Contrabassi* (10)

(For history and range of strings see Chap. 13.)

II. Wood winds—tone produced by setting a column of air in motion:
   1. Played by blowing a hole in the side of the pipe:
      a. Flutes (4, one interchangeable with *piccolo*)
      b. Piccolo (little flute)
   2. Played by means of a single reed:
      a. Clarinets (4, one interchangeable with *bass clarinet* and one with *E flat clarinet*)
      b. Bass clarinet (range one octave below *clarinet*)
      c. E flat clarinet (high)

3. Played by means of a double reed:
   a. Oboes (4, one interchangeable with *English horn*)
   b. English horn ("neither English nor a horn"—an alto oboe with range a fifth lower. The name *cor anglais* was corrupted from *cor anglé*, a bent horn or pipe)
   c. Bassoons (4, one interchangeable with *contrabassoon*)
   d. Contrabassoon (range one octave below bassoon)

III. Brasses—tone produced by propelling a column of air through a brass tube by means of a metal mouthpiece:
1. Horns
   a. Horns in F (6)
   b. Tenor horn (1)
2. Trumpets (4)
3. Trombones (4, one interchangeable with *bass trumpet*)
4. Tuba (1)

IV. Percussion—tone produced by striking stretched membrane or metallic surfaces:
1. Instruments of definite pitch:
   a. Tympani or Kettledrums (1 performer playing 3 drums)
   b. Bells
   c. Glockenspiel
   d. Celesta
   e. Xylophone
   f. Chimes
   } 5 performers for percussion
2. Instruments of indefinite pitch:
   a. Side drum
   b. Bass drum
   c. Snare drum
   d. Tambourine
   } membranes
   e. Triangle
   f. Cymbals
   g. Gong (tam-tam)
   h. Castanets
   } metallic
   j. Special instruments such as rattles, wind instruments, anvil, Chinese gong, oriental drum, etc.

Another string instrument (plucked) is the harp, of which the orchestra has two. The piano, which is used more and more as an adjunct to the orchestra, is a combination of strings and percussion. The pipe organ is often called for in scores.

While strings long ago reached a stage of perfection which has never been surpassed (Chap. 13), the mechanism of wood winds and brass varies according to the skill of the maker. Tone quality and accuracy of intonation depend on the quality of the instrument and the skill of the performer.

Instruments have been improved but no new ones have been in-

vented in several hundred years. Prototypes of every one of our present instruments existed, as for example, the *recorders* and *flageolet* (flute); the *aulos* and *tibia*, the *chalumeau* and the *cromorne* (the clarinet); the *schalmey* and *pommer*, the *hautboy* (the oboe); the *oboe di caccia* (the English horn), and the *oboe d'amore*; the *bass pommer* and the *curtal* (the bassoon); the Roman *cornu*, *buccina*, and *tuba*, and the hunting horn or *cor de chasse* which gave the name "French horn" to the species; *claro* or *clarion* (the trumpet); *buysine* and *sackbut* (the trombone); the *zinke*, *cornett* (the cornet), the *serpent* (ophicleide). And so in the modern orchestra, we see the primitive division of drum, pipe, and lyre type (Chap. 1).

We have not mentioned an important member of the jazz band, the *saxophone*, of which there are seven varieties from the highest range to the lowest. Cecil Forsyth describes them as "hybrid instruments due to the inventive genius of Adolphe Sax. They employ quite new principles of musical instrument manufacture, and might be classified either with the Brass or with the Wood-wind. They have no past history of which to be either proud or ashamed." The *saxophone* has now found a place in orchestral scores of serious music. It has metal keys, uses a single reed and is often called "a cousin of the clarinet."

THE SCORE.—It is beyond the scope of *Music Through the Ages* to go into the details of score reading. Today, with the remarkable records of the music literature and the miniature scores with which to follow disc, radio or orchestral concert, the student has every opportunity to become an appreciative musician.

It may be helpful to indicate the position of the instruments on a page of score, the clefs employed and the transposition.

Wood winds
- Piccolo, G clef, transposes 8*ve* above written note
- Flutes, G clef, nontransposing
- Oboes, G clef, nontransposing
- English Horn, G clef, transposes 5th below
- Clarinets, G clef
  - A clarinet transposes down 1½ tones
  - B flat clarinet transposes down whole tone
- Bass Clarinet, G clef (B flat instrument transposes an 8*ve* below B flat clarinet)
- Bassoons, F and G Clefs, nontransposing
- Contrabassoon, F Clef, transposes 8*ve* below

Brasses
- Horns, G clef, F horns transpose 5th below (older scores and some modern use horns in other keys)
- Trumpets, G clef, B flat, C, or A instruments (C nontransposing, B flat or A transpose like clarinet)
- Trombones, F, C, and G clef, nontransposing
- Tuba, F clef, nontransposing

Percussion, Kettledrums, etc.

Strings
- First Violins, G clef, nontransposing
- Second Violins, G clef, nontransposing
- Violas, C clef (alto), nontransposing
- Violoncellos, F, C (tenor), and G clefs, nontransposing
- Double-basses, F clef, transposes 8*ve* below

SUGGESTIONS FOR FURTHER READING

The Orchestra and Orchestral Music. W. J. Henderson. Scribner.
The History of Orchestration. Adam Carse. Dutton.
Orchestration. Cecil Forsyth. Macmillan.
The Orchestral Instruments and What They Do. Daniel Gregory Mason. Gray.
Music and Musicians. Albert Lavignac. Holt.
Grove's *Dictionary.* 1927. Macmillan.
Score Reading. Martin Bernstein. Witmark.
From the Hunter's Bow. Beatrice Edgerly. Putnam.
The History of Musical Instruments. Curt Sachs. Norton.

33. NATIONALISM

PART I

Conscious and Unconscious Nationalism — Weber, Chopin and Liszt, Nationalists — Russia Before the 19th Century — Glinka — Folk and Church Music — Dargomijsky Uses Popular Themes — The Russian Five — Balakireff, Borodin, Cui — Rimsky-Korsakoff — Moussorgsky — Life and Training — Dargomijsky's Influence — Struggle with Poverty — Compositions — Boris Goudonoff *— Different Versions — Rimsky's Changes —* Pictures from an Exhibition *— Songs.*

THERE are two kinds of nationalism in music, the *conscious* and the *unconscious*.

Conscious nationalism is based on folk music and popular song, which were influenced by the rhythm and *melos* (melody) of the language, and is deliberately sought out by the composers.

Unconscious nationalism is an automatic reflection of a people's inherent peculiarities, a musical manifestation of their soul. It is a reflection of the character, psychology, social customs and æsthetics of various countries. It makes the distinction between a Browning and a Walt Whitman; a George Bernard Shaw and a Eugene O'Neill; a Chopin and a Schumann; the Empire State Building and Regent Street.

National consciousness is a development of the 19th century, the outcome of the social revolutions. The substrata of the likenesses and differences, however, existed when Europe was made up of Celtic, Frankish, Vandal, Norse, Latin and Tartar tribes.

Weber made use of his patriotic ardor and won a reputation as a nationalist by his settings of Körner's war songs after seeing the return of the victorious Prussian troops from the Battle of Leipzig. These songs, sung by German singing societies, were "*echt Deutsch*," as was also his cantata *Kampf und Sieg* (*Battle and Victory*) composed after the Battle of Waterloo. He incorporated the national spirit into his operas and was hailed as the first German opera romanticist. Chopin's *Polonaises* and *Mazurkas* combined his nostalgia with his

love of the Polish folk music which he had heard from childhood. In another sense, Martin Luther's hymns were sufficiently German to penetrate the musical consciousness of the people and to create a school.

Until the 19th century, musical forms were international. The motet and madrigal, mass, suite and sonata were the common property of Italy, the Netherlands, France, England, Spain and Germany. But the compositions of each country displayed characteristic traits in which exists unconscious nationalism. Germany, France and Italy, which had been musically important before the middle of the century, became the nucleus of national schools which sprang up in Norway, Russia, Hungary, Bohemia (Czechoslovakia), Spain, and even America.

If it were possible to attach the national movement to one man, that man would be Franz Liszt. He was one of the first to acknowledge the importance of Glinka's strivings toward the creation of a Russian school and the achievements of the young Russians Rimsky-Korsakoff, Cui, Balakireff, and Borodin. He offered to bring the works of César Franck to the attention of the publishers; wrote enthusiastic letters to Camille Saint-Saëns and produced his opera, *Samson et Dalila*, at Weimar; saw Sgambati's compositions in Rome and wrote to Grieg after seeing his sonata, op. 8, to compliment him on his talent and invite him to Weimar. Smetana and Albeniz also came under Liszt's ægis.

Russian Music.—The history of Russian art music is unique, in that it begins with the 19th century, and is the fruit of nationalism. In the 18th century Russia imported opera from Italy, and concerts from Germany.

Catherine II invited Galuppi, Traetta, and Paisiello to her court. Sarti, Martini and Cimarosa were there later. Early in the 19th century French opera flourished and Boieldieu spent some time in Russia. John Field, the Irish pianist and composer, won fame there (Chap. 25).

The first composer to use Russian fairy tales and national subjects for opera was Catterino Cavos (1776-1840), a Venetian, who adopted Russia before the turn of the century, and directed attention to nationalism in music. Several native Russians followed his example. Michael Ivanovitch Glinka (1803-1857), whom Liszt called the "prophet-patriarch" of Russian music, brought the movement into being with his opera *A Life for the Tsar* (1836) on the same story as Cavos used in his *Ivan Sussanina*. It was received as a new departure —the birth of Russian opera. A second opera, *Russlan and Ludmilla*, on a poem by Pushkin, had native folk music as its basis. No art music

in existence grew from more fertile soil than the ancient folk music and folklore of Russia (Chap. 10).

Besides the folk songs and dances from pagan times, the Russians had an unaccompanied religious music which gave the composers another untapped source. The Russian church had remained democratic throughout the centuries, and its priests were close to the people. The music was not an art product as in the Western church, but was closer to folk song than that of any other Christian ritual unless we except Luther's chorale.

The Napoleonic invasion had awakened in Russia, as elsewhere, nationalistic feelings. Pushkin, in a revolt against classicism in literature, reverted to pagan lore, and with Dostoievsky, Gogol, and Turgenieff established the national school of literature, which was upheld by Ostrovsky in drama, Stassoff and Mihailovsky in criticism, and in music by Glinka and Dargomijsky and later by the *Russian Five:* Balakireff, Borodin, Cui, Rimsky-Korsakoff and Moussorgsky.

Alexander Sergeivich Dargomijsky (1813-1869) wrote operas, one of which, *The Stone Guest,* was on the Don Juan theme. Another opera writer was Alexander Nicholaevich Seroff (1820-1871), a Russian Wagnerite, whose operas were extremely popular. Dargomijsky turned from imitating Glinka's style and tried out the possibilities for even more freedom in the use of popular themes, thus inaugurating the modern movement.

"The desire to be natural, the craving for simplicity and for truth in all things, even in music, was engendered by the great Liberation of 1861," says M. Montagu-Nathan in *Contemporary Russian Composers.* "The spirit of individual liberty which inspired the junior characters in Turgenieff's *Virgin Soil* was the impulse from which sprang the energies of the young group of reformers in the musical world."

THE RUSSIAN FIVE.—Mily Balakireff (or Balakirev, 1837-1910), the only one of the "Five" who came into the movement as a trained musician, was its originator. He studied law and was a graduate of the University of Kazan. He met a friend of Glinka who showed him how necessary it was for Russia to develop her own music after Glinka's ideas. He devoted the rest of his life to carrying out those ideas and to combating the foreign influences which ruled Russia's music. Balakireff founded a Free School of Music in which he inculcated principles of individual liberty which were practically the tenets of the group: "I believe in the subjective, not in the objective power of music," he said. "... Mediocre or merely talented musicians are eager to produce *effects,* but the ideal of a genius is to reproduce his very

self, in unison with the object of his art. There is no doubt that art requires technique, but it must be absolutely unconscious and individual. . . ." His compositions included a fantasia on Russian themes for piano and orchestra, incidental music to *King Lear*, songs, the symphonic poems *Tamara* and *Bohemia*, and *Islamey*, a brilliant oriental fantasy for piano, two symphonies, and two piano concertos. In 1874 Rimsky-Korsakoff became director of the Free School of Music.

CÉSAR CUI (1835-1918), whom he met in 1856, was Balakireff's first convert. Cui was the son of a French Napoleonic officer, and became an authority on military science. Although he composed operas which were performed in Russia, Belgium and Paris, his chief contribution was in the publicity he gave the group through newspaper articles and a pamphlet, *Music in Russia*.

ALEXANDER BORODIN (1834-1887) was the son of a prince of the Caucasus. He was a gifted amateur in music, a surgeon of repute, an experimental chemist, a writer of scientific treatises, a philanthropist and educator, and Liszt regarded him as one of the most gifted orchestral masters of the 19th century. When did he have time to compose his two symphonies, a symphonic poem, *In Steppes of Central Asia*, string quartets, his very beautiful songs and his opera *Prince Igor*? A Slavic-Oriental spirit pervades his work; his orchestration is brilliant and modern in method, and modern, too, is his realism, which suggests 20th-century impressionism.

NIKOLAI RIMSKY-KORSAKOFF (1844-1908) may be claimed as the father of the ultramodern school of orchestration, with Berlioz as its grandfather. Rimsky was a musical amateur who was at first a naval officer. He studied with a vehemence and thoroughness which took him out of the class of dilettantism for which the *Russian Five* were at first chided, and made him the authority for the generations to follow.

In 1861, he met Balakireff and became his pupil and also a member of the group. Their opinions were frank and unorthodox. "They adored Glinka; regarded Haydn and Mozart as old-fashioned; admired Beethoven's latest quartets; thought Bach . . . a mathematician rather than a musician; they were enthusiastic over Berlioz, while, as yet, Liszt had not begun to influence them greatly," says Rosa Newmarch (*The Russian Opera*).

As an officer in the navy, Rimsky had to make a three years' cruise, during which he visited America, and when he returned (1865), he brought with him the first symphony composed by a Russian. He and Moussorgsky became close friends and Rimsky did much to influence and direct him. His next composition was the symphonic poem *Sadko*, out of which he later made the opera. A *Serbian Fantasia*, the sym-

phonic suite *Antar*, Overture on Russian Themes, a second symphony, the *Spanish Caprice*, the famous *Sheherazade* and the *Russian Easter* Overture are his orchestral works. He wrote a piano concerto and some chamber music, about sixty songs and a collection of Russian folk songs. He composed fifteen operas to librettos by Gogol, Ostrovsky, Pushkin, Mey, Bielsky, Petrovsky and others. The best-known are *A Night in May*, *The Snow-Maiden* (*Snegourotchka*), *Mlada*, *Sadko*, *The Tsar's Bride*, *The Tale of Tsar Saltan*, *Pan Voyevoda*, and *The Golden Cockerel* (*Le Coq d'or*).

As director of the Free School, he taught many young composers and evolved his own course of orchestration which is still a reliable source of instruction. His compositions are scholarly, colorful, economical, lyric, pictorial and richly imaginative.

MODESTE MOUSSORGSKY.—The one genius in the group was Modeste Moussorgsky (1839-1881). He perhaps carried out the intentions of the "Five" better than the others. They were anti-romanticists, and brought a new spirit into music: a spirit dominated by Dargomijsky's search for "truth in art"—"I wish the sound to express the word in the most direct way," he said. Moussorgsky was more in harmony with his aims than were the others; at least he had the unique talent to carry them out. In *Boris Goudonoff* (*Godunov*), his monumental opera, he expressed this "truth in art" by the simplicity and directness of his idiom; by means that were audacious and free; by adapting folk song and character to his needs with stark realism; and by molding his music to the rhythm of the language.

His early life was spent in the country where he studied the peasantry and learned the music of the Greek church from a friendly priest. Showing talent for music as a child, he had piano lessons from his mother and from Herke, and he sang pleasingly. He entered a smart regiment in 1856 where his charm and musical talents made him a favorite.

The same year he met, as an army doctor, Borodin who reported that Moussorgsky was a splendid type of young officer, aristocratic, refined, and well educated. From this time also dates his friendship with Dargomijsky, whose opera *Russalka* (*Nymph*) had failed to impress the public, which refused to admit his originality and sincerity. Moussorgsky composed his first works under Balakireff's tutelage.

He relinquished his military career in 1859, to make music his vocation instead of an avocation. At twenty-two his terrific struggle against poverty began. In order to live, he had to seek subordinate government positions, which were constant hindrances to his studies and career. Unfortunately his health could not stand the irregularity

of his mode of living and his high-strung, morbid nature broke under the strain (1865). He had been living in St. Petersburg with five comrades in what was called "a community." Here Nicolsky had suggested to him the idea of *Boris*, a Pushkin historical tale, and he began an opera on Flaubert's *Salammbô* which he abandoned. His *Night*, *Kallistrate* and *The Peasant's Cradle Song* were the beginning of his long list of songs which alone would have marked him a genius. He also collected and arranged many of his beloved folk songs and interested the other four in making collections.

After three years in the country, where he regained his health, he returned to St. Petersburg (1868) with the unfinished score of *Boris Goudonoff*. He had also written the orchestral tone poem, *A Night on Bald Mountain*, a group of realistic songs, the *Hopak*, the first act of *The Marriage-Broker* and the first of the song cycle *In the Nursery*.

Boris absorbed Moussorgsky's attention for several years, although in its original form it was written from September, 1868, to November, 1869, and the next winter it was orchestrated. When Moussorgsky submitted *Boris* to the theater direction it was refused "because it contained too many choruses and too many ensembles, and because the scanty nature of the principal rôles gave them insufficient importance." The composer spent the entire year (1871) in revising the opera.

He shared an apartment with Rimsky-Korsakoff, who was his devoted friend and adviser; after Moussorgsky's death, Rimsky revised the opera *Kovanshchina* for publication and made many changes in the score and orchestration of *Boris Goudonoff*. He, with more knowledge and less genius than its composer, corrected and refined points which he regarded as mistakes, while today we look upon Moussorgsky's "crudities" as signs of his originality and fearlessness, and it is a step forward in the development of music that 20th-century publishers have had the perspicacity to venture the editions in their original form. In only a few respects were Rimsky's changes improvements.

BORIS GOUDONOFF.—The new Oxford University Press edition gives the complete version of the score as it stood in 1869. The Universal Edition in Vienna and J. & W. Chester of London republished the 1874 edition as it was first published in St. Petersburg by Bessel. It was from this second revision that the première at the Marinsky Theater was given (January 24, 1874). The performance portraying Russia's tragic historic figure was a triumph for Moussorgsky in spite of, or because of, the attitude of the outraged critics and the elation of the younger generation. As quoted from *Moussorgsky's Boris Godunov*

and its New Version by Victor Belaiev, Stassoff, the critic, said, "The younger generation cared nothing for all this banality, rudeness, stupidity, scholasticism, these rooted customs, the envy and malice ... they realized that a great artistic power had created and was presenting to our people a wonderful national work, and they exulted and rejoiced and triumphed."

Olin Downes wrote in the *New York Times*, Aug. 1, 1930: "The career of this work in its own land has a curious and inescapable analogy to the course of Russian history. It slept on shelves for about fifty years in the form in which Moussorgsky conceived it. In this form it did not see the light of day until the consummation of the revolution. Until then it existed for the public only in an emasculated form acceptable to the imperial theatres of 1874, and after that in a conventionalized and still incomplete version of Rimsky-Korsakov."

PICTURES FROM AN EXHIBITION.—An exhibition was held of paintings by a friend of Moussorgsky, Victor Hartmann, who died in 1873; as a tribute to his memory Moussorgsky composed a set of ten piano pieces, descriptive of the pictures. It is one of the most important Russian piano works of the 19th century and has had definite influence on 20th-century music. It has been orchestrated by Ravel.

SONGS.—The *Song of the Flea*, on a text from Goethe's *Faust*, is one of Moussorgsky's most popular songs. Of his cycles, *In the Nursery* shows his powers of simple delineation and his love of childhood; *Songs and Dances of Death* are dramatically powerful pictures; and there is a group of six songs called *Sunless*.

Besides the operas mentioned, *Boris Goudonoff*, *Khovanshchina* and *The Marriage-Broker*, he left fragments of an opera on a Gogol libretto, *The Fair of Sorotchinsk*, which were recently put together and completed by Nicolai Tcherepnin (1873-1945) and produced at the Metropolitan Opera House.

From 1876 his life was a miserable struggle against poverty, ill health and nervous depletion. He tried to increase his paltry income by accompanying a singer who made a tour of southern Russia. His most familiar portrait shows him, a prey to alcohol and disease, a few days before his death in a military hospital. A pathetic difference between this and the aristocratic young "fop" of 1856!

SUGGESTIONS FOR FURTHER READING

Contemporary Russian Composers. M. Montagu-Nathan. Stokes.
Modern Composers of Europe. Arthur Elson. L. C. Page & Co.
The Art of Music: Narrative History. Vol. III. Dept. eds: E. B. Hill and Ernest Newman.
My Musical Life. Nikolai Rimsky-Korsakoff. Ed. by Carl Van Vechten. Knopf.
Moussorgsky. Oskar von Riesemann. Knopf.
The Russian Opera. Rosa Newmarch. Dutton.
Musorgsky: The Russian Musical Nationalist. Library of Music and Musicians. M. D. Calvocoressi. Dutton.
Rimsky-Korsakoff. Masters of Russian Music. M. Montagu-Nathan. Duffield.
Moussorgsky's Boris Godunov and Its New Version. Victor Belaiev. Trans. by S. W. Pring. Oxford.
History of "Boris Godunov." Marion Bauer. *Musical Leader,* July 25, 1930.
Strange Fate of a Great Work. Marion Bauer. *Musical Leader,* Aug. 1, 1930.
Moussorgsky's Musical Style. M. D. Calvocoressi. *The Musical Quarterly,* Oct., 1932. Schirmer.
New York Times. Olin Downes. Aug. 1, 1930.
Music in History. McKinney and Anderson. American Book Co.

34. NATIONALISM

Part II

Edvard Grieg — Ole Bull's Influence — Liszt's Influence — Poet-Romanticist — Classics Adapted to His Use — Scandinavian Aims — Other Norwegians — Jenny Lind — Sweden and Denmark's Nationalists — Czechoslavakia: Bedrich Smetana — Harassed by Political Conditions — At Gothenburg — Returns to Bohemia — Founds a Nationalist Order with Bartered Bride *— His Works — A Conscious Founder — Anton Dvorak — Butcher Boy — Nationalism — Led by Smetana — International Fame — England Honors Him — America Calls Him — Interested in Negro Folk Tunes —* New World Symphony *— String Quartet on Negro Themes — Superlative Orchestration — Finland — Jan Sibelius — The* Kalevala *— The Primitive — Modern but Unique — Work: Symphonic, Chamber, Incidental Music, Tone Poems — A Tonal Patriot — Undeliberately Original — Other Finns — Hungary — Bartók and Kodaly — Folk Song Researches — Rumania — Georges Enesco — Spain Last to Embrace Nationalism — Barbieri's Researches — Compositions Lead Way — Pedrell Establishes a Norm — Ancient Spanish Musical Knowledge — Isaak Albeniz, Pianist-Composer, Establishes Spanish Music as Sources for Sophisticated Music — Joins with Debussy Circle in Paris — Enrique Granados —* Goyescas *— Poland — Paderewski — England — Vaughan Williams, Ultra-Nationalist — Works — Holst — Bantock — Jean-Aubry Quoted.*

Edvard Grieg, born in Bergen, Norway (1843-1907), did more to establish a Norwegian national style than all who preceded or followed him. Early he showed marked musical tendencies, and his musical mother, Gesine Hagerup, gave him the needed encouragement. As with MacDowell and Mendelssohn, Grieg's interest in nature and the Norwegian landscape almost led him to be a painter, but Ole Bull, the famous Norwegian violinist, prevailed on the Grieg family to send him to the Leipzig Conservatory (1858). There he overworked his

delicate constitution, and went to Copenhagen where he met Niels Gade, under whose guidance he wrote some of his earliest works.

On his return to Norway, still under Ole Bull's spell, and with Rikard Nordraak, he did much to establish a national school. In 1867 Grieg founded a musical union in Christiania (Oslo), and was the conductor until 1880. Again we see Liszt acting as an internationalist advocating nationalism as he assists Grieg, who met him in Rome in 1870. In 1879 Grieg played his piano concerto at a *Gewandhaus* concert at Leipzig which gave him more importance than anything he had done up to this time. He made his first appearance in England (1888) with the same enchanting work.

His wife, Nina Hagerup, an intelligent musician and singer, accompanied him on his first trip to England, and on other visits there, where in 1894 he was given the degree of Musical Doctor by Cambridge University. Apart, however, from his tours, he and his wife lived very quietly in his villa Troldhaugen near Bergen. The government of Norway granted Grieg a life pension that he might give all his time to composition, after which he wrote the incidental music to Ibsen's *Peer Gynt*, first written as a piano duet. If ever a nation was compensated, this one service of Grieg amply repaid the obligation, for no country has been better publicized than by this work.

His Music.—Grieg was a poet-romanticist who never outlived his romantic age and never wrote better than in his youth when unaffectedly and inevitably he was a romanticist.

As early as his *Poetic Tone Pictures*, op. 3, he begins to show his characteristics: a peasant-like harshness in characteristic fifths; a pervading sweetness in spite of this; short four-measure phrases, transposed a third and repeated; liveliness; exquisite rhythm; alluring melody; and a harmony that was warm, despite a Northland cold detachment which he arrived at because of his lack of passionate and heroic qualities.

"Grieg's music owes much of its success to the skill with which he has adapted the classical structure to themes so nearly allied to actual traditional tunes as to be hardly distinguishable from genuine folk music" (Grove's *Dictionary*). An extreme individualist, yet he was a well-grounded musician, and could if he wished be a strict conformer as his piano suite, *Aus Holbergs Zeit* (*From Holberg's Time*), shows.

Grieg in speaking of his thrill in folk melody, gained from Nordraak, says, "It was as though scales fell from my eyes, for the first time I learned . . . to understand my own nature. We abjured the Gade-Mendelssohn insipid and diluted Scandianavianism and bound ourselves with enthusiasm to the new path which the Northern School is now following." So they founded with some Danish co-workers a society

for the exploitation of Scandinavian music. Mason says, "His most characteristic works... were composed between his graduation from the Conservatory and the early seventies—between his twentieth and thirtieth years... two inimitable Sonatas for Violin and Piano, opus 8 and 13; the Piano Sonata, opus 7; the incidental music to Ibsen's *Peer Gynt;* some of the most charming of the *Lyric Pieces* for piano and of the Songs, and the Piano Concerto, opus 16, the best certainly of his entire musical product."

At times he arrives in his music at a beautiful exoticism, yet it is irrefutable Scandinavian tone color, with the flavor of the pine woods, photographic of the elf and "troll" in legend, and of the moods of peasant in dance, celebration, in action and in quietude. The one disadvantage Grieg's music has is that it has been played so much that his mannerisms have become tiresome. Popularity too often dims the gifts of a composer. His melody is "catchy," often poignant. Mason says, "It were a hopeless as well as a useless task to describe in words the qualities of these compositions. What shall one say in words of the flavor of an orange? Is it sweet? Yes. And acid? Yes, a little. And it has a delicate aroma, and is juicy and cool. But how much idea of an orange has one conveyed then? And similarly with this indescribable delicate music of Grieg.... It is like the poetry of Henley in its exclusive concern with moods, with personal emotions of the noblest, most elusive sort. It is intimate, suggestive and intangible.... The phrases are polished like gems, the melodies charm us with their perfect proportions, the cadences are as consummate as they are novel."

He is whimsical, frank, honest, intimate. His rhythms are as infectious as jazz.

He does not write in the grand style like Brahms or Beethoven or Bach—he is Grieg as MacDowell is MacDowell (Chap. 38). He found in folk tune his personal utterance; his most characteristic progressions are rarely used in classic music but are frequent in Norse folk tune.

Among his works not mentioned above are his songs, which in many cases are exquisitely lyric and deserve their places in the hearts of their advocates. His imaginative and poetic nature was akin to song. Among them are *Solveig's Song, Two Brown Eyes,* and the better ones, *A Swan, Ein Freundschaftstück* (*A Friendship Piece*), the exalted *Erstes Begegnung* (*First Meeting*), *Ich liebe dich* (*I Love Thee*), all of which show his gifts.

Grieg has been looked down on by musicians but there is no reason to decry Anacreon because Sophocles was more profound, more universal and more magniloquent.

After opus 41 he began to transcribe many of his works, decreasing by embellishment their primary beauties. Nevertheless Grieg will always remain a sweet poetic music maker and the builder of a national Scandinavian idiom.

Another Norwegian composer, older than Grieg, is Halfdan Kjerulf (1815-1868), born in Christiania. Henrietta Sontag and Jenny Lind gave his songs international fame. Among his works are the charming *Lullaby* and *Album Leaf* for piano, and the song *Last Night*. Johan Severan Svendsen (1840-1911) was a Wagnerite, yet followed Grieg's materialistic color. Christian Sinding (1856-1941) also dons Scandinavian garments, although trained in Germany. His *Rustle of Spring* brought him before the wide, wide world. In it we feel a decided Wagner flavor, particularly from *Die Walküre*, but that too is a Norse myth!

Among other Norwegians are Johan Selmer, Gerhard Schjelderup, Madame Agathe Backer-Grondahl, pianist-composer of ability.

Two world-famous singers, Jenny Lind (1820-1887) and Christine Nilsson (1843-1921), must be mentioned for familiarizing Europe and America with Scandinavian song.

SWEDEN AND DENMARK.—Among Swedish and Danish composers should be listed:

Sweden: Emil Sjögren (1853-1918), "The Schumann of the North," who wrote beautiful songs, *Erotikon* for the piano, a violin sonata, organ and other instrumental works; Anders Hallen (1846-1925); Wilhelm Stenhammar and Hugo Alfven.

Denmark: Niels Wilhelm Gade (1817-1890), who was associated with the *Gewandhaus* concerts, and wrote with a mixture of the romantic, classic and Danish; J. Hartmann (1805-1900), "The Father of Danish Music"; Asger Hamerik (1843-1923), pupil of Von Bülow and Berlioz; Otto Malling (1848-1915), Ludwig Theodor Schytte (1850-1909), student of Liszt and Gade; Edward Lassen, Victor Emanuel Bendix, August Enna, and others.

CZECHOSLOVAKIA.—Bedrich Smetana (1824-1884), the son of a brewer, was the founder of the national school of Czech music, and rivaled Mozart as a youthful prodigy.

As a young man he lived during a time of political upheaval when Bohemia was trying to get free from an alien yoke. He was openly on the side of freedom and a sincere patriot. His only pleasure during these difficult days was his relations with Liszt, Clara Schumann and other distinguished guests in Prague.

Suspicion of Bohemian patriots made life miserable. With others he left the country and became conductor of the *Harmoniske Sallskept* in Gothenburg, Sweden, where he had the musical outlet he needed. Here he wrote symphonic poems inspired by Bohemian traditions and Liszt's procedures on which he built his nationalism. "Liszt's Symphonic Poems seem a bold solution," says Professor Z. Nejedly, "showing that music ought also be brought into touch with the intellectual movement of the time. . . ."

National interest in music up to this time was pursued privately; there was needed someone with power to transcend the difficulties of the period, but beside all, a grant of more liberty to action and opinion was necessary.

In 1860 an Imperial Diploma was suddenly granted with more liberty in its trail. Smetana resigned his post at Gothenburg, returned to Bohemia, declared his intention of stressing national music, and was enthusiastically received and aided. According to Hadow, "The first need he (Smetana) said, was to cut her cornerstone from her own quarries, and build her art on the peasant tunes in which the whole of her musical tradition was comprised." And again, "He had no sympathy with the more developed classical forms; in any case, he found them unsuitable to a music of which the very foundations were still to be laid. . . ."

His first works, fortunately, were operas, which make an appeal to the people, with opportunity for the composer to embrace a group of arts rather than music alone. Whereas it may be considered that many of the works were "artless and immature . . . some day we shall learn that we are in error. *The Bartered Bride* is an achievement that would do credit to any nation in Europe; . . . it claims our interest as the turning point of an artistic revolution" (Hadow).

Smetana was lionized by his countrymen, the first truly Bohemian composer, and although Dvorak is the greater man, his country owes Smetana a deep debt of appreciation and love.

Among his works were some ten operas of which the last was not completed, five symphonic works in tone-poem form, among which are *My Country* in six sections, of which *Vltava* is the second; a number of piano pieces including Czech dances, characteristic pieces, polkas; vocal and choral works and chamber music, piano trio in G minor (1855), string quartet in E minor called *Aus meinem Leben* (*From out My Life*, 1876), and string quartet in C (1872).

Although his works were typically Czech, he reached beyond mere imitation of folk song. His thinking was Czech. "Smetana's position in his own country is unique among musicians. Neither Chopin nor

Grieg have quite the same powerful material significance . . . he made his art a wonderful stimulus to the national rebirth . . . His works . . . are the best medium for a Czech to become conscious of his national character." (Hadow.)

ANTON DVORAK (1842-1907) was born in Nelahozeves on the Vltava (Moldau) near Prague, the son of a butcher and innkeeper, and became a composer who more than all others devoted himself to the development of a national movement in music.

Coming from the people, he was familiar with the folk songs, and although his father wanted him to follow in his footsteps, he showed a decided talent for music and he used to run after strolling players. He learned to sing, to play the violin and the organ, and studied harmony. Later he went to Prague to continue his work. He was very poor but Smetana befriended him, and five years after he entered school he wrote his first string quartet. Thirteen years afterward he became an organist at sixty dollars a year. Liszt helped him by performing his works and finding publishers for them. He became famous through his fascinating *Slavonic Dances,* and was invited to London after his *Stabat Mater* had been performed there. He wrote the cantata *The Specter's Bride* for the Birmingham Festival in 1885, and his oratorio *St. Ludmilla* for the Leeds Festival, in 1886. The University of Cambridge made him Doctor of Music and before that he had been professor of music at the Prague Conservatory. Soon he came to New York at a salary of fifteen thousand dollars a year as director of the National Conservatory of Music. Homesickness overcame him and he went back to Bohemia, where his opera *Armide* was given before he died. Dvorak was a sound musician. He had studied Mozart, Beethoven, and Schubert but was devoted to his own folklore and the harmonies which appealed to his nation. He was particularly interested in national types of music and when in America the Negro music appealed to him. While here, H. T. Burleigh, the Negro composer and singer was a student in the Conservatory, and they had an interesting and fruitful friendship. He built his symphony, *From the New World,* on Negro folk ideas, and had a string quartet in which he used Negro themes.

He wrote many songs, symphonic poems, five symphonies, and other forms. Although he was very strict in the use of form, his work was free, full of melody and imagination. It is distinguished by warm color, beautiful rhythms, flaming melody, daring modulations and withal naturalness.

His operas have not taken outside of Bohemia as have the oratorios *Stabat Mater* and *St. Ludmilla,* his songs, such as *Songs My Mother*

Taught Me, his familiar *Humoresque, The Specter's Bride, The New World* Symphony, and other of his symphonies.

Dvorak was one of the superlative masters of orchestration, including chamber and orchestral music. He used simple means for scintillant effect. At his best when unbound by program, he excels in absolute music. He achieved lofty effects with original ideas. His slow movements have spiritual power and beauty. His works are characteristic of a genius and of his dearly loved Bohemia.

Smetana saved Bohemian music; Dvorak, his disciple, was more cosmopolitan and his international fame almost tempted him to swerve to international interests. Whereas Smetana's piano polkas are to Bohemia what the mazurka is to Poland, Dvorak's dances are almost in the realm of a developed cosmopolitan art. Smetana preserved the youthful freshness of a folk-based art; Dvorak was more sophisticated.

He was one of the most richly endowed musicians, "a veritable Schubert in fertility.... It is pleasant to add that he got universal love in response to this more than Midas-like transmuting power of his, and that the poor Bohemian boy, after becoming rich and famous, died full of honors, but as simple at heart as ever, in 1904." (Hiram Moderwell in *The Art of Music: Narrative History,* Vol. 3.)

FINLAND.—Jan Sibelius (1865), Finland's foremost composer, is an important figure of the 20th century. He was trained for the law, but as he was a gifted violinist, he decided to become a composer. He was born in Tavastehus of peasant and clerical stock.

At the Helsingfors Conservatory his teacher was Wegelius, a leader of the national movement, who stood between Frederick Pacius (1809-1891), founder of the Finnish School and author of the national hymn, and Kajanus (1856-1933), the first interpreter of Finnish folklore in instrumental music. Later Sibelius studied in Berlin where, after other instructors, he finished his work with Karl Goldmark (Chap. 29) and Robert Fuchs.

Upon his return to Finland (1893) when he began to compose the *Kullervo,* on the national epic, the *Kalevala,* he showed the good fortune he had had in not coming under the domination of any greater master, for from the beginning, he was Sibelius and Sibelius only.

Hiram K. Moderwell sums him up, "He is at once the most national and the most personal composer in the whole history of Scandinavian music."

Cecil Gray likens Sibelius to three heroes of the *Kalevala*—Wainamoinen the great harper, Ilmarinen a cunning artificer and smith, and Lemminkainen a type of Northern Don Juan. "In the symphonies it is

the great harper, the inspired singer of his race who speaks; in many works such as the *Nightride and Sunrise*, we find only the skillful and accomplished craftsman following timidly and without originality of outlook in the footsteps of Wagner, Strauss, Tchaikovsky, Grieg, and even Brahms; finally there is the composer of the *Valse Triste*, the *Romance in D flat*, and many similar works of popular and frequently even vulgar character." Again Gray says, "Probably no composer of such high distinction has ever written such a large quantity of thoroughly bad works.... It has been given to very few indeed to have won the esteem of the few and the approbation of the many; and it is probably this disconcerting ambiguity of aspect, this Janus-like faculty of facing both ways, that is primarily responsible for the attitude of non-committal reserve which musical criticism has hitherto maintained toward Sibelius."

At his best Jan Sibelius incorporates the primitive which, despite erudition, produces unconsciously and instinctively a fulfillment of himself, the embodiment of a traditional nationalism. This then is a primitiveness wherein there is no labored innovation, but profound originality of utterance; not the primitiveness of cleverly tricked-up ideas, but a subtlety of the richest of languages, understood only by those to whom subtlety means breadth, supreme vigor, exactness and beauty. Because of these attributes, Jan Sibelius, in an attempt to express a personal, a very personal alliance with an unfamiliar nationalism, has been considered by the more superficial listeners *only* "severe," "bare," "ungenial," "austere," "dour," "bleak" and so on.

He is, too, by the unconscious working of his mind, a modern. His method is directness, sometimes the directness in which necessary elisions obscure the trail to final results; his expression of profound thought uncloaked in catch-penny figurations. Again this has militated against his being accepted, until recently, as the master he is.

So this erudite, primitive, national modern, being a possessor of infinite orchestral resource, composes, at his best, not pastel but the austere which is not necessarily gloomy, and the colorful which is never flashy.

His Works.—Discounting his popular and not his best works, Sibelius has written seven symphonies. The eighth, commissioned by Serge Koussevitzky, has never been released.

The Fourth Symphony in A minor (1912) brought him to critical appreciation in America where mainly his *Finlandia*, *Romance*, *Valse Triste*, and *The Swan of Tuonela* meant Sibelius. This, as with his finest works, is original, unaffected by any of the moderns. Here is music of deep meaning, dramatic, thoughtful, accentuated musically by

the right instrument, animated by a primitive power, like jet rather than diamond in brilliancy; in short, an unswerving sincerity, an unadorned but spiritual and cognate eloquence on Finnish characteristics.

In his list of nationalistic expression are symphonic poems such as *En Saga*, the *Lemminkainen* series (on the *Kalevala*) which includes *The Swan of Tuonela; Finlandia*, telling of the struggles of a downtrodden nation; and many other works with definite program. Much of his time has been given to music to accompany dramatic performances; for example, *Valse Triste* was for a Järnefelt play; *Dance of Death* for Adolph Paul's play, *King Christian II;* the *Karelia* overture and suite, a very localized bit of nationalism, and gayer than his other works. The *Oceanides*, orchestral dance intermezzi, the *Dryad* and others show a liking for the classics. He has a suite for strings, *The Bard*, *Rakavasta* and *Spring Song*, tone poems for orchestra, and almost one hundred songs, covering like Schubert a great range of subjects, often with Swedish lyrics. His violin concerto (op. 47) is akin in freedom and originality to his symphonies; it has no pyrotechniques and yet is difficult to play, being a very closely knit symphonic work. He has written fine choral numbers, many of national character.

Sibelius constantly uses Finnish traditional rhythms, three-quarters, seven-quarters, three halves, and exaggerates his accents.

He has been in America (1914) and several times in England since his student days, but lives very quietly outside of Helsingfors, having attained a musical stature through having undeliberately written musical pages like no one else. He is regarded with veneration by his countrymen, for enriching their music, as a tonal patriot.

OTHER FINNS not mentioned above are Karl Collan (1828-1871), Armas Järnefelt (1869), one of Finland's most distinguished men, Erik Melartin (1875), and Selim Pamgren (1878), who is well known in Finland, America and other countries, and who in 1924 taught at the Eastman Conservatory, Rochester, New York.

HUNGARY.—With the musical research of Béla Bartók and Zoltan Kodaly in the Hungarian folk song (Chap. 10) began the movement on which the later national composers have built (Chap. 43).

RUMANIA.—Georges Enesco (1881), a gifted violinist, conductor, and composer, born in Moldavia, is the principal representative of Rumania. His first work is *Poéma Româna*, in which, as well as in his two *Rumanian Rhapsodies*, he uses Rumanian color. He wrote symphonies and other orchestral works, chamber music and songs. He lived in Paris, and has often visited America as violinist and conductor. He was guest conductor of the Philharmonic Symphony Orchestra in New York and of other orchestras.

SPAIN was the last in point of time among the nations to create a national school. In so doing she found that she had infinite resources and her renaissance was a brilliant light in our era. Probably no country has dealt so lovingly and utilitarianly in her folk and national music, yet it is only recently that it was incorporated in the works of her trained composers.

Due to the work of Francisco Asenyo Barbieri (1823-1894), Felip Pedrell (1841-1922), Federico Olmeda (1865-1909), Isaak Albeniz (1860-1909), and Enrique Granados (1867-1916) in reviving in opera and other works the vast Spanish heritage, they are precursors of the renaissance of 20th-century modern music (Chap. 44).

BARBIERI, a composer of comic opera, was very interested in folk-lore and his arrangement of the *Cancioneros de Palacio* (*Songs of the Royal Palace*) of the 15th and 16th centuries attest to this and gave Spain a first glimpse of what her music of the future could be.

PEDRELL'S musico-archeological gift was a happy thing for Spain's musical development. The most learned musician of Spain, he was practically self-taught, although impelled by his first master, Juan Antonio Nin y Serra, to use the themes from the songs his mother sang, for his compositions. He published his first works in 1871 before Albeniz or Granados. His pamphlet *Por Nuestra Musica* (*For Our Music*, 1891) brought him to the attention of European musicians as a composer trying to reform along the line of Wagner methods. His second opera, *Los Pirineos* (*The Pyrenees*), also brought him foreign notice. Pedrell, however, was not working on Wagnerian lines but on the assumption that folk music was the only basis for a national music. The drawback was, however, that Wagnerians did not like his music, nor did the larger public who did not know the traditional background of his compositions. His operas, especially *La Celestina* (1904), show fine workmanship and are intensely dramatic, but his greatest contribution was the publication of the complete works of Tomas Luis de Victoria (*c.* 1535-1613), a Spanish church composer whose name is usually Italianized into Tommaso Ludovico Vittoria (Chap. 7). Besides this, he catalogued the music in the Barcelona Library and published collections of old Spanish theater music and madrigals. Pedrell opened the eyes of the world to Spanish music but in his own land he was unknown—like the proverbial prophet.

Spanish composers confess that they owe Pedrell an everlasting debt. Falla, who is his disciple, inherited much from him, although his music is vastly different (Chap. 43).

OLMEDA, indefatigable in research, was an organist and composer. His greatest contributions to Spanish music are his works on early

polyphony and his pamphlet describing the music of the 12th century, *Codex Calixti II* (Santiago Cathedral MS.), a study of the folklore of Castile (1902), and treatises on the performance of liturgical music. His compositions include four symphonies, piano pieces, a string quartet; *Salve Regina* for violin and orchestra and much church music.

ISAAK ALBENIZ was another infant prodigy who fulfilled early prognostications. From early life Albeniz loved travel and was an adventurer. From nine years of age he made money by his excellent piano playing! He began his studies at the Conservatory (Madrid) and later came under Gevaert and Brassin (Paris), and Liszt, Jadassohn and Reinecke (Germany). He accompanied Rubinstein on a tour in Europe and America and appeared himself as a pianist with great success. After this (1880) he began to teach in Barcelona and Madrid but never liked the role of preceptor. So he soon left Spain and spent the rest of his life in Paris and London.

In London, and at first in Paris, he wrote many operas on Spanish themes and an unfinished trilogy on the King Arthur legends.

He was a prolific writer of piano music but considered his earlier works of little importance. His meeting with Debussy in Paris brought him into the advanced school of composition (Chap. 40).

Iberia, the best known of his piano works, *Catalonia*, *La Vega*, *Navarra* and *Azulejos* (finished by Granados) stamp him as a Spanish nationalist of high merit. *Iberia*, a suite of twelve pieces, records scenes in many parts of Spain with the varied rhythms, harmonies and national "ear marks." Although he used the Spanish material with less penetration than Falla, nevertheless he laid a permanent substructure, J. B. Trend says, because he "realized that its determining features were the combination of strong, conflicting rhythms; the harmonic effects naturally obtained from instruments tuned in fourths; and the wavering, profusely ornamental melodies of the native *cante hondo*" (Chap. 10). With all his modern vein he suggested national traits in his piano works; he did not reproduce them. He was an evoker of Spanish popular music of all the provinces, without whom the researches of his predecessors might have been in vain and the advent of the 20th-century Spanish renaissance postponed.

ENRIQUE GRANADOS, like Albeniz, was an excellent pianist. He did not write in modern style as did Albeniz but kept to the older and accustomed harmonies. Yet, with the publication of the "two books of *Goyescas*, he may be said to have created Spanish piano music." (Grove's *Dictionary*.) These works, in definite Spanish rhythm and color, were named after the canvases and tapestries of the great Spanish painter Goya (1746-1828).

Later these piano works were developed into the opera *Goyecas*, which was produced at the Metropolitan (1916), the first opera by a Spaniard given there. Besides operas, he wrote four books of Spanish dances, two chamber-music works, a choral work, suites, *Dante*, a symphonic poem for orchestra, and other works. He died during the First World War when his ship was blown up while on his way home from New York. (See Chapter 43 for 20th-century Spanish music.)

POLAND, apart from Chopin, is characterized by Ignace Paderewski, Xavier and Philip Scharwenka, and others who have used national songs and dances advantageously. Paderewski (1860-1941), one of the world's greatest pianists, composed much popular salon music, a symphony and a piano concerto; the opera *Manru*, presented at the Metropolitan; sonatas for piano and for violin. He was premier of Poland and worked for its independence during the First World War.

THEODOR LESCHETIZKY (1830-1915) was one of the great piano teachers of the century. He lived in Vienna and wrote much piano music. MORITZ MOSZKOWSKI (1854-1925) lived and taught piano in Paris, and wrote operas and salon music.

ENGLISH NATIONALISM.—RALPH VAUGHAN WILLIAMS' (1872) works, according to Philip Haseltine, "are characterized by a strong melodic invention (often traceable to folk-song music), and a most original fund of contrapuntal resource in which there is nothing even faintly reminiscent of scholasticism. With the purely harmonic development of the 20th century, Vaughan Williams shows but little sympathy in his work."

He is foremost in the decided revival of English music of the Tudor period. Side by side with this rebirth there is, too, a new interest in British folk dance and music (Chap. 10), which has created a decided influence on present-day English composers. Vaughan Williams' love for English music certainly has affected his lofty *Pastoral* Symphony, his *Mass in G minor*, *Sir John in Love*, and *Hugh, the Drover* (operas). His fondness for the past is mirrored in the rather impressionistic *On Wenlock Edge* (a song cycle) in which he uses the medieval modes, in *Job*, which revives the art of the masque and was inspired by William Blake, and in his beautiful *Fantasia on a Theme by Tallis*. He wrote *A Sea Symphony*, a choral work on a text of Walt Whitman, *London Symphony* in which he has reflected the poetry and grime of the vast city, and two late symphonies, the Fourth and Fifth.

GUSTAV HOLST (1874-1934) is another whose works reflect English nationalism (Chap. 43).

GRANVILLE BANTOCK (1868) is devoted to national music and is a master of choral effect and an intrepid choral innovator. He has a

keen sense of imagery and color. Among his works are twenty-four symphonic poems on Southey's *Curse of Kehama*, *Christus*, a ten-part symphonic oratorio, *Omar Khayyam* for orchestra and chorus, *The Seal Woman*, *Hebridean* Symphony, *The Song of Songs*, *Fifine at the Fair*, in Ravel style. *Pan in Arcady* and *Pagan Chant* show his love of nature. He is a writer in many moods and color and happily interested in folk music.

"The Russian School (Chap. 33) spread throughout Europe the magic of its rhythms and colors, introduced new sonorities, communicated to aged Europe the singular ingenuity and splendor of Asia through the art of Rimsky, Balakireff, Borodin, Moussorgsky, Stravinsky, Prokofieff; then, it was the Scandinavia of Grieg and of Sjögren; the Bohemia of Smetana and Dvorak, and then the sudden Spanish blossoming of Albeniz and of Pedrell, of Manuel de Falla, of Turina; today, it is the Italy of Pizzetti, Casella and Malipiero which is forcing them to rediscover the national road, it is the England of Vaughan Williams, of Lord Berners and of Eugene Goossens, the young Hungary of Béla Bartók and Kodaly, who rival each other in the same effort." (G. Jean-Aubry, *La musique et les nations.*)

SUGGESTIONS FOR FURTHER READING

Edvard Grieg. Living Master of Music. H. T. Finck. John Lane.
L'essor de la musique espagnole aux XX^e^ Siècle. Henri Collet. French. Editions, Max Eschig. Paris.
La Musique et les Nations. G. Jean-Aubry. J. & W. Chester, Ltd. London.
A Survey of Contemporary Music. Cecil Gray. Oxford.
Studies in Modern Music. W. H. Hadow. Macmillan.
Grove's *Dictionary.* 1927. Macmillan.
How Music Grew. Bauer and Peyser. Putnam.
The Art of Music: Narrative History. Vol. 3.
International Cyclopedia of Music and Musicians. Ed., O. Thompson. Dodd, Mead.
The Music of Spain. Gilbert Chase. Norton.
A Short History of Music. Donald N. Ferguson. Crofts.
Oxford Companion to Music. Percy A. Scholes. Oxford.

35. CÉSAR FRANCK AND HIS DISCIPLES

Franck's Character — Simple Mode of Living — Youth and Studies at Paris Conservatory — Paris — First Works — Critics Unappreciative — Professorship — Redemption *— Franck Festival — Symphony Criticized — Violin Sonata — Appreciation at* 68 *— Franck's Works — Three Periods — Bond with Bach — Use of Forms — Created French Symphonic School —* La Société Nationale de Musique *— Music in the Second Empire — Lalo — Exotic Music — Franck's Pupils — Société Founded — Its Aims — Achievements — Wagnerian Propaganda a Menace — Niedermeyer School —* Schola Cantorum *— Modern French Organists — Vincent d'Indy — Franck's Disciple — Works and Writings — Chausson — Chabrier — Duparc — Gabriel Fauré — Renaissance of French Music — Estimate of Work — Great Song Writer — Fauré's Pupils.*

THE modern French school begins with César Franck (1822-1890) and his followers. This quiet, unassuming master, little understood or appreciated, undisturbed by the lack of interest shown him by the other composers and the public, went his way perseveringly, simple in faith, rich in knowledge and not questioning the results of his achievements. Was his vision so clear that he knew he was pointing the way? Or was he a tool used by Fate, the right instrument at the right time?

His life was simple and secluded. He was organist at Ste Clothilde for almost half of it. He not only gave his pupils a thorough theoretical foundation, but his home was a center where they heard each other's compositions, discussed musical problems and received his kindly, constructive criticism. He spent his days going from house to house to give piano lessons. After his marriage (1848), he reserved two hours every morning for his composing. He arose at five-thirty to have "time for thought," he said.

César Franck was born at Liége, December 10, 1822, of Flemish stock which had included painters. The father, a stern, autocratic banker, wanted his two sons to become professional musicians. At eleven, César, a pupil of the Liége Conservatory, made a concert tour

of Belgium as pianist. In 1836, the family moved to Paris so that the gifted boy might attend the Conservatory.

When he entered the competition for the pianoforte and organ prize, in the sight-reading test, he played but, at the same time, transposed a fugue. The committee refused him the prize because he had failed to conform to the established requirements! But Cherubini, impressed by the feat, gave him a *grand prix d'honneur* which has never since been conferred. He received several other prizes but when it came to competing for the *Prix de Rome* (1842), Cherubini objected on the score that he was not a Frenchman! Franck then withdrew from the Conservatory, returned to Belgium, but remained away from Paris only two years.

"From this time (1844) began that life of regular and unceasing industry lasting nearly half a century," says his faithful disciple and biographer, Vincent d'Indy, "without break or pause, during which the musician's sole diversion was a concert—at rare intervals—at which one of his own works was given."

His first rebuff from the critics was when his Biblical eclogue *Ruth* was performed (1846) and they saw in it merely a "poor imitation" of Felicien David's *Le Desert.*

Franck's father, disappointed by his decision to be a composer instead of a virtuoso, was alienated completely when César married the daughter of a famous tragedian, Desmousseaux. The Revolution was in progress, pupils were scarce, and the young Francks had financial struggles.

Franck was made organist of Ste Clothilde in 1858, and wrote many compositions for the organ. D'Indy said that he "had or rather *was* the genius of improvisation," and when Liszt visited Ste Clothilde in 1866, he compared Franck to Bach.

No one was more surprised than Franck himself, when he was appointed professor of organ at the Conservatory (1872).

The first performance of his oratorio *Redemption,* given by Colonne at a *Concert Spiritual* (1873), was unsatisfactory, and a private hearing of *Les Béatitudes,* on which Franck had been at work for ten years (1869-1879), was a fiasco. The oratorio was never heard in its entirety until Colonne gave it in 1893, three years after Franck's death, when it was an overwhelming triumph!

A "Franck Festival" was organized by the pupils and friends of the master (1887) as a protest against the Conservatory for having given the vacant post of professor of composition to Léo Délibes, the composer of popular ballets, instead of to the greatest symphonist in

France. The composer and Pasdeloup conducted the program. D'Indy said that Franck, who was radiantly happy to hear his works and to be so honored, "was the only person who did not regret the wretched performance."

The Symphony, performed (1889) by the *Société des Concerts du Conservatoire*, shared the fate of the other "first performances." Gounod reported to his colleagues that it was "the affirmation of incompetence pushed to dogmatic lengths." And in reply to his asking a factotum of the Conservatory how he liked it, D'Indy was told, "That, a symphony? ... But my dear sir, who ever heard of writing for the *cor anglais* in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the *cor anglais*. There, well, you see —your Franck's music may be whatever you please, but it will certainly never be a symphony!"

This work has long been recognized as one of the standard symphonies and is included in the repertory of every orchestra. It was new in form and material, rich harmonically, and, as Franck said after he heard it, "It sounded well, just as I thought it would."

His violin sonata in A (1886) was made world famous by Eugène Ysaye, the Belgian violinist, to whom it was dedicated. He played it often with Raoul Pugno, one of the most famous pianists of France.

In 1890, the Ysaye Quartet played the D major string quartet, which was received with unqualified enthusiasm. Its success brought forth the naïve remark from the sixty-eight-year-old composer, "There, you see, the public is beginning to understand me!"

A month later he was knocked down by an omnibus and while apparently not seriously hurt, it led to complications from which he died, November 8, 1890. His remains were later removed from Montrouge, where he was buried, to the Montparnasse Cemetery in Paris.

FRANCK's WORKS.—Like "The Grand Old Man of Italy" (Verdi), Franck wrote his greatest masterpieces at an age when the creative power is supposed to be depleted. The first period (1841-1858) was one of preparation from which only the Biblical eclogue *Ruth* is preserved.

The second period (1858-1874) was devoted to church music; the songs *Le mariage des roses* (1871) and *Panis angelicus* (*Bread of the Angels*, 1872); *Redemption*, a symphonic poem for soprano solo, chorus and orchestra (1871: 2nd edition, 1874); and *Prelude, Fugue and Variation* for harmonium and piano (1873).

The third period (1874-1890) begins when Franck was fifty-two years old, and in his remaining years he wrote:

I. Orchestral Works:
   1. Symphonic Poems
      a. *Les Eolides* (1876)
      b. *Le Chasseur maudit* after Bürger (*The Accursed Hunter*, 1882)
      c. *Les Djinns* after Victor Hugo (1884)
      d. *Psyché* (orchestra and chorus, 1887)
   2. Symphony (D minor—1886)
   3. *Variations Symphoniques* for piano and orchestra (1885)

II. Oratorios and Operas:
   1. *Les Béatitudes* for soli, chorus, and orchestra, text by Paul Collin (1869-1879)
   2. *Rebecca*, Biblical scene, soli, chorus, and orchestra (1881)
   3. *Hulda*, opera in 4 acts and epilogue, text by Chas. Grandmougin after Björnsterne-Björnson (1885)
   4. *Psalm* CX for chorus, orchestra and organ (1888)
   5. *Ghisèle*—unfinished lyric drama (1888-1889)

III. Chamber Music:
   1. Quintet, F minor, for piano and strings (1879)
   2. Sonata for Violin and Piano, A major (1886)
   3. Quartet, D major (1889)

IV. Piano Works:
   1. *Prélude, Chorale et Fugue* (1884)
   2. *Prélude, Aria et Finale* (1886)

V. Organ Works:
   1. Three pieces for organ: (1878)
      Fantasia—Cantabile—Pièce Héroique
   2. *Andantino* (1889)
   3. *L'Organiste*—59 pieces for harmonium (1889-1890)
   4. Three *Chorales* (last work—1890)

César Franck has been called the "French Brahms," although apart from his defense of absolute music there is little reason for the comparison. Brahms was the spritual descendant of Beethoven, and while Franck was no doubt influenced by the master, we feel a closer bond between Franck and Bach. Franck used the sonata structure in several works, stressing, however, the cyclical idea and treating the exposition with wider freedom. In such works as his two beautiful piano compositions, the Bach influence is plainly visible: first in the titles, *Prélude, Chorale* and *Fugue*, and *Prélude, Aria* and *Finale*, and second in the

structure, which obviously is an enlargement of Bach's forms which have passed through the processes of classicism and romanticism. Bach is specially apparent in Franck's organ works. Franck melodies are long, too long many think, but they have a unifying effect and were a protest against the short two- and four-measure phrases which had become a mannerism of romanticism. He, too, paid homage to Wagner in his harmony and orchestration, especially in his use of chromaticism. His style is so strongly individual that many of his followers have suffered from imitating it.

"At his death César Franck left a legacy to his country in the form of a vigorous symphonic school, such as France had never before produced." (Vincent d'Indy.)

Emannuel Chabrier, devoted friend and colleague, summed up César Franck's place in the oration he delivered in the name of the *Société Nationale de Musique* at Franck's funeral. "In you," he said, "we salute one of the greatest artists of the century, and also the incomparable teacher whose wonderful work has produced a whole generation of forceful musicians, believers, and thinkers, armed at all points for hard-fought and prolonged conflicts. We salute, also, the upright and just man, so humane, so distinguished, whose counsels were sure, as his words were kind."

La Société Nationale De Musique.—César Franck, with Camille Saint-Saëns and Edouard Lalo, was responsible for the development of instrumental music in France. They worked in the face of disheartening odds. A musical apathy seemed to pervade the Second Empire. French composers had devoted their energies to opera because the people had no interest in "classical" music, and would go only to opera. But with the founding of orchestras and concert organizations (Chap. 32), a new literature and a desire to hear it had to be created. Pasdeloup (Chap. 32) gave only German classics at his concerts, and according to Saint-Saëns in *Harmonie et Mélodie:* "The few chamber-music societies that existed were also closed to all newcomers.... In those times one had really to be devoid of all common sense to write music." Berlioz was hardly recognized as having carried a torch lighted by the spirit of nationalism.

Lalo, a Frenchman of Spanish origin, studied at the Conservatory and was a member of a string quartet, which may account for his desire to compose chamber music. He was discouraged by lack of success and turned to opera (Chap. 29). Hs ballet *Namouna* was condemned before it was given (1882) as having been composed by a "symphonic" composer. Among his symphonic works are a symphony;

the *Symphonie Espagnole* (*Spanish Symphony*) for violin and orchestra; a *Divertissement* for orchestra; a Norwegian Rhapsody and a Russian concerto. He was one of the first French instrumental composers to write exotic music, especially the Spanish rhythms, a distinctly modern French trait. He showed modern direction also by his violoncello sonata, the trio in A minor and the string quartet.

Within his own four walls, Franck unconsciously laid the cornerstone of the revolt which was to build a new regime for French music. "*Le bon père Franck*," as he was affectionately called, aimed in his teaching "to incite a restatement of classic forms and methods in individual guise," says Edward Burlingame Hill in his *Modern French Music*, and his pupils "arose to champion and extend their master's ideals." Among them were Vincent d'Indy (1851-1932), Ernest Chausson (1855-1899), Henri Duparc (1848-1933), Guy Ropartz (1864), Charles Bordes (1863-1909), Guillaume Lekeu (1870-1894), Alexis de Castillon (1838-1873), Gabriel Pierné (1863-1937), Augusta Holmès (1847-1903), Pierre de Bréville (1861), and Henri Expert (1863).

"A new generation was growing up, however,—" writes Romain Rolland, "a generation that was serious and thoughtful, that was more attracted by pure music than by the theater, that was filled with a burning desire to found a national art." Incited by the Franco-Prussian War, which awoke the national consciousness, and led them to declare for musical freedom, these young composers founded the *Société Nationale de Musique* (*National Music Society*), "the cradle and sanctuary of French art." The musical chauvinism for which the French are noted had its incipiency then and there, and without it, it is questionable whether French music would have made the advances which have placed it in the front rank of the contemporary movement.

The motto of the Society was *Ars gallica* and its aims were set forth in the bylaws:

1. "to aid the production and the popularization of all serious musical works, whether published or unpublished, of French composers;

2. "to encourage and bring to light, so far as is in its power, all musical endeavor, whatever form it may take, on condition that there is evidence of high artistic aspiration on the part of the author;

3. "to study and perform the works the members shall be called upon to select and to interpret in brotherly love, with complete forgetfulness of self, and with the firm intention of aiding one another as far as they can."

The founders were Camille Saint-Saëns and Henri Bussine, professor of singing at the Conservatory, and with them were César Franck;

Ernest Guiraud (1837-1892), who was born in New Orleans and lived most of his life in Paris as an opera writer and professor at the Conservatory; Massenet; Jules Auguste Garcin, violinist and conductor; Gabriel Fauré; Henri Duparc; Théodore Dubois (1837-1924), famous organist, professor and writer on theory; and Claude Paul Taffanel (1844-1908), flutist and conductor. Bussine was president and Saint-Saëns, vice-president.

The first concert took place in the Salle Pleyel, November 25, 1871, and César Franck's trio was on the program. Since that time all of the representative French music has been performed by the Society, which Rolland says "possessed the rare merit of being able to anticipate public opinion by ten or eleven years, and in some ways it has formed the public mind and obliged it to honor those whom the Society had already recognized as great musicians."

The achievement of the Society may be summed up thus:

1. It encouraged the production and performance of native works.
2. Through its endeavors, Hill says that French music "made almost incredible advances in

    a. technical mastery
    b. originality
    c. subtlety of expression, and . . .
    d. in embodying national characteristics."

3. It forced the French people to listen to the work of its composers, thus

    a. awakening an interest in, and
    b. creating an appreciation for French music, and
    c. developing finer musical taste.

4. It helped to overthrow the reign of foreign influence.
5. It was a productive circle: The composers, no longer hopeless about having their compositions performed, were stimulated to write "bigger and better" works, and the Society was encouraged to greater activities.

After 1881, Franck and D'Indy and their adherents were in power. Saint-Saëns resigned in 1886, and until his death Franck was virtually the head, then D'Indy became the director.

As time passed, the Society became more conservative and some of its seceding members formed the *Société des Musiciens Indepedantes*. (Society of Independent Musicians).

The movement was seriously menaced by Lamoureux (Chap. 32) and his Wagnerian propaganda, and, although he included compositions by Lalo, D'Indy, and Chabrier, the burden of his programs

were devoted to the Wagner music dramas in concert form. The Lamoureux Concerts, Rolland writes, "had forced Wagner on Paris, and Paris, as always, had overshot the mark, and could swear by no one but Wagner. French musicians translated Gounod's or Massenet's ideas into Wagner's style; Parisian critics repeated Wagner's theories at random, whether they understood them or not—generally when they did not understand them." About 1890 a reaction set in among a few who were saturated with the Wagner cult and it resulted in a return to the classics and in a revival of the "great primitives."

A school had been founded in 1853 by Louis Niedermeyer to study the works of 15th, 16th, and 17th century masters. Among its students were Fauré, Messager, Gigout and Expert. Saint-Saëns taught there. In 1892, this revival of a religious art of music was successfully realized in the *Association des Chanteurs de Saint-Gervais*, founded by Charles Bordes, who was co-founder with Vincent d'Indy and Alexandre Guilmant of the *Schola Cantorum*.

THE SCHOLA CANTORUM (1894) aimed to teach theory on the basis of Gregorian music, to revive an interest in sacred music based on the ancient models, to raise the standard of music in the Paris churches and to perpetuate César Franck's teaching, which, founded on Bach and Beethoven, admitted, according to D'Indy, imagination and all new and liberal ideas, as well, and drew to the master "all the sincere and artistic talent that was scattered about the different classes of the *Conservatoire*, as well as that of his outside pupils." Franck's influence on the *Schola* was artistic and moral as it tried to reflect the profound, fine faith which "shone round him like a glory." In 1900, D'Indy became its president. Besides the teaching, the *Schola Cantorum* has given many concerts of orchestral and choral music, organ and chamber music, and has revived, among others, Monteverdi and Rameau operas. It has also published anthologies of choral and organ music of the 15th to the 18th centuries and folk-song collections.

Among its pupils have been Albert Roussel, Déodat de Séverac (1873-1921), Samazeuilh, Sérieyx, Le Flem; while Witkowski and Alberic Magnard (1865-1914) were students of Vincent d'Indy outside of the *Schola*.

MODERN FRENCH ORGANISTS.—Organ playing has been an important part of French musical life, with Léonin and Pérotin, *déchanteurs* and organists in 12th-century Paris (p. 56), as the ancestors of a long and brilliant line. Franck, who, Rolland says, unconsciously brought back to us the soul of Sebastian Bach with its richness and depth, was

the teacher of Auguste Chapuis, Paul Vidal and Georges Marty, and friend of Alexandre Guilmant. Guilmant (1837-1911), organist of La Trinité, wrote organ works which are much played, taught at the *Schola* and at the Conservatory, and numbered among his pupils Dupré, Bonnet, Cellier, and in America, William Carl. He made world tours as a virtuoso organist.

Théodore Dubois (1837-1924), composer of orchestral and organ works, cantatas and operas, was head of the Conservatory (1896-1905), succeeded Saint-Saëns as organist at La Madeleine, and wrote valuable works on harmony and *solfège*.

Charles Marie Widor (1845-1937) followed César Franck as professor of organ at the Conservatory and taught hundreds of organists. He became organist of St. Sulpice when he was serving in the French Army (1870) and was there for sixty-two years. His works are standards of good taste and models for organ composers.

VINCENT D'INDY (1851-1932) was trained as a pianist and after serving in the Franco-Prussian War, he studied composition and the organ with Franck. He was Colonne's second drummer; he directed rehearsals for Lamoureux, afterward conducting the *Schola Cantorum* concerts.

In character and point of view, D'Indy seemed like a reincarnation from the Middle Ages. His interests as a writer and teacher were rooted in the achievements of the early centuries, and Romain Rolland describes his *Cours de Composition Musicale* as a work in which "a living science and a Gothic spirit are closely intermingled." It "is a record of the spirit of contemporary art," and of his knowledge and teaching methods. He wrote a life of César Franck, a book on Beethoven, many shorter essays and magazine articles; he edited Rameau's works and reconstructed Monteverdi's operas, and his compositions comprise chamber music, orchestral works and operas. His influences were Franck on the one hand and Wagner on the other. He made slavish use of the cyclical idea in sonata form, and also wrote in fugue, variation and canon form according to the Franckian prescription. In his early years, he wrote his own librettos for four dramatic works, which include *Fervaal* (1889-1895), a character called by Edward Burlingame Hill "a Gallicized compound of Siegfried and Parsifal," and *L'Etranger* (*The Stranger*, 1898-1901).

Among D'Indy's orchestral works are the trilogy of symphonic poems after Schiller's *Wallenstein;* the Symphony *on a Mountain Air*, in which he uses a folk song as the basis; the *Istar* Variations, a pleasing combination of classic form and program; three symphonies; *A Sum-*

mer Day on the Mountain; and a suite, *Poem of the Shores.* "So vast an erudition has seldom been united in the person of a composer" (Hill).

ERNEST CHAUSSON (1855-1899) was another gifted Franck pupil. A man of comfortable means, who was secretary of the *Société Nationale,* he was cut off prematurely by a bicycle accident. He wrote operas and incidental music; a *Vedic Hymn* for chorus; a piano quartet; the *Poème* for violin which is often played; the Symphony in B flat, showing unusual talent; a piano concerto; a trio; a concerto for piano, violin and string quartet; some piano pieces and some very fine songs, of which the *Chanson Perpétuelle* with orchestral accompaniment exemplifies one of the most characteristic composers of the period. Paul Landormy says that "his music is charming, very tender and warm in tone, and most refined and delicate in feeling." Like D'Indy, Chausson reflected both Franck and Wagner, and Hill reminds us that his "career closed just as he was acquiring self-confidence and a mastery over technical problems that justified ardent hopes for the future."

ALEXIS EMMANUEL CHABRIER (1841-1894), although not a Franck pupil, was in close sympathy with the group and on account of his freedom from conventional method and formula and his unusual originality, foreshadowed the 20th-century French school (Chapter 40). He studied law, but, in spite of his prodigy-talent, music as a vocation was denied him. He was deeply interested in the new movements in poetry and painting as was Debussy a generation later. He went into the Ministry of the Interior and wrote his first stage music, two light operettas and an *opéra bouffe, L'Etoile* (*The Star,* 1877). Two years later a performance of *Tristan und Isolde* in Munich determined him to become a serious musician. He took the position of chorus master under Lamoureux, which gave him unlimited opportunity to study Wagner. A visit to Spain resulted in his famous *España,* one of the most revolutionary scores which had so far been produced by a Frenchman. Again the exotic, Spanish rhythms and instrumental sparkle which the French composers adored! A second Spanish composition, *Habanera,* followed.

Chabrier's opera experiences were unhappy through no fault of his. *Gwendoline* (1885) was refused by the Opéra Comique but the Théâtre de la Monnaie at Brussels gave it a première just before failing financially. Several of the young Frenchmen had found a welcome in Brussels, while the more conservative doors of Paris opera houses remained closed to them. Chabrier's light opera, *Le Roi malgré lui,* was a great success at its debut at the Opéra Comique (1891), but the house was destroyed by fire shortly after!

Among his piano music are *Dix Pièces Pittoresques* (*Ten Picturesque Pieces*) and the *Bourrée Fantasque*. He was working at another opera, *Briseis*, but was interrupted by ill health which resulted in death. "Chabrier was a compelling personality," says Hill. "His bold self-expression in music during a period when many of his French contemporaries were either hesitant or reactionary constitutes at once his chief virtue and his most signal service to the musical art of his country."

HENRI DUPARC.—A tragic fate overtook Henri Duparc (1848-1933). At the age of thirty-seven he became the victim of a mental ailment, which held him a prisoner in Switzerland until his death. He was one of César Franck's private pupils and began his professional career with a symphonic poem, *Lénore*. He was a member of the *Société Nationale* and an ardent admirer of Wagner. His claim to fame is due to a group of fifteen songs which places him with Gabriel Fauré as "a co-founder in the renascence of the song in France" (Hill). Charm, originality, serious musicanship, beauty of melody and harmony are found in abundance in *L'Invitation au Voyage* (*The Invitation to a Voyage*), *Phydilé*, *La Vie Intérieure* (*The Inner Life*), *La Vague et la Cloche* (*The Wave and the Diving Bell*), *Le Manoir de Rosamonde* (*Rosamonde's Manor*), *Extase* (*Ecstasy*), and *Soupir* (*Sigh*).

Alexis de Castillon (1838-1873) and Guillaume Lekeu, a Belgian (1870-1894), were Franck pupils who died before their promising talents had had a chance to reach fruition. The young nobleman, the first secretary of the *Société Nationale*, was a composer of chamber music at a time when few turned to that form. Lekeu is known for his violin sonata dedicated to Eugène Ysaye, which showed real promise. He wrote an orchestral *Fantasie Symphonique* and an excellent piano quartet which was finished after his death by Vincent d'Indy.

Guy Ropartz (1864), of Breton extraction, is head of the Strasbourg Conservatory, a conductor, and a writer of chamber music, several symphonies, and dramatic works. He has used characteristic Breton folk tunes in his smaller orchestral works.

Pierre de Bréville (1861) is another Franck pupil whose songs have brought him fame. He has written an overture to one Maeterlinck play and incidental music to another, and an opera, *Eros Vainqueur* (*Cupid Conqueror*), which had its première in Brussels.

GABRIEL FAURÉ.—The French regard Gabriel Fauré (1845-1924) as holding the key to the secret of the new idiom, the outgrowth of the French spirit developed by the *Société Nationale*. Louis Laloy, the French critic, said, "With him, the renaissance of our music began." He worked slowly. André Cœuroy writes (*La Musique Française*

Moderne), "he was called a bolshevik; and the term is right, if to the idea which he suggests of a pitiless destruction of antiquated formulas, one adds that of a fruitful renovation."

Cœuroy adds that this renovation took place in the fields of his own endeavor: in his chamber music, songs, quartets, sonatas, and piano pieces. He was interested in *pure music* and avoided assiduously "descriptive intentions, imitative harmonies and metaphysical aims."

Fauré was from the Midi (the south of France), and was brought up in an atmosphere of education, as his father was an inspector of schools. From nine to twenty he attended the Niedermeyer School of Religious Music in Paris, where he studied with Saint-Saëns. He was an organist at Rennes in Brittany (1866-1870); served in the Franco-Prussian War; taught at the Niedermeyer School and replaced Saint-Saëns as organist at the Madeleine; and was a charter member of the *Société Nationale*. He followed Massenet as teacher of composition at the Conservatory (1896) and was its director from 1905 to 1920.

In 1909, Fauré was made president of the *Société Musicale Independante*. The year before he died, he became president of the Paris section of the *International Society for Contemporary Music* (Chap. 43).

Hill estimates his work as follows: "Fauré's distinctive melodic invention and his highly original harmonic sense constitute his chief gifts as a composer. He is a born lyricist, and herein lie both the strength and the weakness of his artistic personality. In the large forms his constructive faculty is not always on a par with the preëminent qualities mentioned above ... wherever the lyric element is predominant as in the songs, the choruses and the opera *Pénélope*, Fauré is in his element." Among his piano works are *Impromptus*, *Barcarolles*, *Valses-Caprices*, and *Nocturnes*, written in graceful romantic vein. His subtle modulations and refined pianistic style have served well the French composers of the 20th century.

His chamber music while deeply appreciated in France is perhaps less so in foreign countries. He wrote a beautiful violin sonata (op. 13) and a second one (op. 108) in 1917; two piano and string quartets (op. 15 and 45); two piano and string quintets (op. 89 and 115); two violoncello sonatas (op. 109 and 117); and a piano trio (op. 120).

Fauré has to his credit church music, cantatas, and incidental music for plays, including Maeterlinck's *Pelléas et Mélisande*, which later Debussy used, and two dramatic works, *Prométhée* and *Pénélope*.

As a song writer, however, Fauré reaches a pinnacle among world composers, and has been a model for what D'Indy called a "melodic-harmonic" musical invention. His texts were drawn from Hugo, Gautier, Richepin, Silvestre, Baudelaire, Leconte de Lisle, Sully Prud-

homme, Villiers de Lisle-Adam, Henri de Régnier, Samain, Verlaine and others.

Among his hundred or less songs, many repay close study. *Clair de lune* (*Moonlight*), *Nell, Mandoline, Au cimetière* (*In the Cemetery*), *Prison, Les berceaux, Nocturne, Les roses d'Ispahan* are a few chosen at random. *La bonne chanson,* a song cycle to Verlaine's poems, is extraordinarily beautiful. Hill points out:

1. "his signal ability to recreate the atmosphere of his texts,
2. "his melodic sense, indefinably original and searching united to an equally individual harmonic idiom,
3. his "perception of esthetic fitness leads him to secure a typically Gallic economy of suggestion as to his accompaniments."

Aaron Copland, in *Our New Music,* says that Fauré's music "was almost a kind of neo-romanticism—delicate, reserved, and aristocratic. ... It possessed all the earmarks of the French temperament: harmonic sensitivity, impeccable taste, classic restraint, and a lore of clear lines and well-made proportions." He calls attention to the fact that Fauré's "harmonic invention lasted until he was well past seventy," and compares him to Verdi as "an example of a septuagenarian at the zenith of his creative powers."

Among Fauré's pupils were Charles Koechlin, Roger-Ducasse, Maurice Ravel, Florent Schmitt, Georges Enesco, Louis Aubert, Paul Ladmirault, and Nadia Boulanger.

SUGGESTIONS FOR FURTHER READING

César Franck: A Study. Vincent d'Indy. Trans. by Rosa Newmarch. John Lane.
Modern French Music. Edward Burlingame Hill. Houghton Mifflin.
Musicians of Today. Romain Rolland. Holt.
Grove's *Dictionary.* Macmillan.
Cours de Composition Musicale. Vincent d'Indy. French, Durand.
La Musique Française Moderne. André Cœuroy. French, *Librairie.* Delagrave.
French Piano Music. Alfred Cortot. Trans. by Hilda Andrews. Oxford. 1932.
The Growth of Music. H. C. Colles. Oxford.
La Musique Française d'aujourd'hui. G. Jean-Aubry. French, *Librairie.* Perrin.
From Grieg to Brahms. D. G. Mason. Macmillan. New Edition.
How Music Grew. Bauer and Peyser. Putnam.
A History of Music. Paul Landormy. Scribner.
Vincent d'Indy. Paul Landormy. *The Musical Quarterly,* Oct., 1932.
Schirmer.
Our New Music. Aaron Copland. Whittlesey House.

PART IX

MUSIC IN AMERICA

36. BEGINNINGS OF MUSIC IN AMERICA

America's Polynational Composition — Definition of American Composer — Tradition — Four Periods — Period of Psalmody and Religious Music — Religious Scruples — The Theater and Instrumental Secular Music Banned — Early Writers — Francis Hopkinson, First Composer — Secular Songs — William Billings and Fugue Tunes *— Stoughton Music School. — St. Cecilia Society — Second Period — Handel and Haydn Society — Reinagle and Other Composers in Philadelphia — Graupner, Father of American Orchestras — Early History of Boston Symphony, Philharmonic Orchestra — Theodore Thomas — Chicago Orchestra — Gottschalk, Composer, Pianist — First to Win Foreign Recognition — American Musical Families — Masons — Damroschs.*

AMERICA is painfully conscious of being a conglomerate people, yet England is not bothered that she is of Anglian, Saxon, Danish, and Norman-French extraction. When a musician is spoken of as English, it does not make any difference whether his name is Holst, Delius, Bliss, or Beauchamp (Beecham). Therefore we should begin to recognize American composers, and Americans, without probing too deeply for the foreign ancestor.

The search for a definition, nevertheless, of American music persists as a knotty problem because of its polynational origin. For the same reason it is difficult for many to define who is an American composer. But John Tasker Howard's statement is as good as any. "Try this definition," says he, searching for a comprehensive interpretation: "A composer is an American, if by birth, or choice, or choice of permanent residence, he becomes identified with American life and institutions before his talents have had their greatest outlet; and through his associations and sympathies he makes a genuine contribution to our

cultural development." Therefore, there are two types of American composer—those born in this country, even of foreign parentage, and those who become citizens.

As yet no one has defined how old a set of past conditions must be to become a tradition! We have not only stimulating traditions, but a country so abounding in differences of climate, topography, and therefore of customs, that we have all we need to create American music.

The proof of this lies in the fact that music in America can be divided into four neat periods covering three hundred years based on historic data: the first period from 1620 to 1800, the second from 1800 to 1860, the third from 1860 to 1900, and the fourth from 1900 to the present time.

THE FIRST PERIOD dates from the time when Plymouth Rock (1620) became the pedestal of the American structure, and continues to 1800, when the nation was independently established.

At first, the people who arrived here felt that music other than religious was improper. Therefore hymnody and psalmody were paramount. But from 1607, when Virginia was settled, the Cavaliers brought with them a gayer music than the Puritans sanctioned.

The first music book printed in America was the *Bay Psalm Book* (1640) at Cambridge, Massachusetts. As no music was printed in it, every community sang the words to different tunes! Fancy a pan-American hymn chorus of that day! Its title shows the temper of the time, "*The Psalms in Meter: Faithfully translated for the Use, Edification, and Comfort of the Saints in publick and private, especially in New England.*" Despite the monopoly of the saints by New England, music was dominated by this spirit for years!

At first "spiritual songs" other than the psalms were not included, but later fifty English hymn tunes, sung in unison, were published and went into many editions. They found their way to England and Scotland, and were preferred to all others.

Music was forbidden as a trade in New England, and it is recorded that a dancing master was fined for attempting to follow his profession. Old tunes were allowed but new ones were considered sacrilegious. America certainly started peculiarly to build its own music!

Mr. Oscar G. Sonneck, an authority on the history of American music, said in *Early Concert-life in America:* "The Puritans, the Pilgrims, the Irish, the Dutch, the Germans, the Swedes, the Cavaliers of Maryland and Virginia and the Huguenots of the South may have been zealots, adventurers, beggars, spendthrifts, fugitives from justice, convicts, but barbarians they certainly were not.... Possibly, or even

probably, music was at an extremely low ebb, but this would neither prove that the early settlers were hopelessly unmusical nor that they lacked interest in the art of 'sweet conchord.' ... What inducements had a handful of people, spread over so vast an area, struggling for an existence, surrounded by virgin-forests, fighting the Red-man, and quarreling amongst themselves, to offer to musicians? We may rest assured that even Geoffrey Stafford, 'lute and fiddle maker' by trade and ruffian by instinct, would have preferred more lucrative climes and gracefully declined the patronage of musical Governor Fletcher had he not been deported in 1691 to Massachusetts by order of his Majesty King William, along with other Anglo-Saxon convicts.

"There were no musicians by trade, ... and as the early settlers were not unlike other human beings in having voices, we may take it for granted that they used them not only in church, but at home, in the fields, in the taverns, exactly as they would have done in Europe and for the same kind of music as far as their memory or their supply of books carried them. That the latter, generally speaking, cannot have been very large, goes without saying.... Instruments were to be found in the homes of the wealthy merchants of the North and in the homes of the still more pleasure-seeking planters of the South. Indeed, there can be little doubt that the nearest approach to a musical atmosphere ... was to be found in the South rather than in the North. Still, we might call the period until about 1720 the primitive period in our musical history.

"After 1720 we notice a steadily growing number of musicians who sought their fortunes in the Colonies, an increasing desire for organs, flutes, guitars, violins, harpsichords, the establishment of 'singing-schools,' an improvement in church music, the signs of a budding music trade from ruled music paper to sonatas and concertos, the advent of music engravers, publishers and manufacturers of instruments, the tentative efforts to give English opera a home in America, the introduction of public concerts, in short, the beginnings of what may properly be termed the formative period in our musical history, running from 1720 until about 1800."

In common with other nations, instrumental music was taboo. But in 1675 one state made a law allowing only a drum, trumpet and the jew's-harp to be played! An organ was sent to America from England (1713) but for seven months remained unpacked, lest it should profane the church services! A war was being unconsciously fought between music and the Puritans.

Between 1712 and 1744 there were many editions of a book on the *Art of Singing* by John Tufts, a minister of Newburyport. It was the

first instruction book and contained thirty-seven tunes very much like those in John Playford's (Chap. 8) *Whole Book of Psalms* (1677).

Then followed books by Thomas Walter of Roxbury, Massachusetts; a version of the English *A Complete Melody in Three Parts* by William Tans'ur, an Englishman of German extraction; Josiah Flagg's *A Collection of the Best Psalm Tunes* (1764) engraved by Paul Revere; and various others.

In Boston the first public concert was held (1731) after much ado and this naturally gave secular music a standing. Peter Pelham, dancing master, engraver, tobacconist, along with other odd trades, a believer in music as well, gave this concert in his own house, just four months before Charlestown, South Carolina, had its first secular concert. Protestations were rife about secular concerts and theaters, but in 1750 Otway's *Orphan* was given in a Boston coffeehouse, and led to the prohibition of public performances as "tending to discourage industry and frugality, and greatly increase impiety."

Although there are few records of musical events among the Pennsylvania Germans, the New Amsterdam Dutch, the Swedes and Moravians in Pennsylvania, these settlers were far ahead of the New England contingent. Johann Kelpius, it is alleged, installed a organ in 1694 in a church in a settlement near Philadelphia. But the Colonies were far behind Europe where opera and plays had abounded for centuries.

Who the first composer in America was has been frequently discussed. Some authorities say that it was Conrad Beissel, a German of the Ephrata Cloister, responsible for the *Ephrata* hymnal containing hymns in four to *seven* parts, an unusual work printed by Benjamin Franklin, for unison singing was the rule in other sections of the country.

Nevertheless, it is safer to consider as the first American composer, Francis Hopkinson (1737-1791), born in Philadelphia a few years before William Billings (1746-1800), and two years after James Lyon (1735-1794).

Francis Hopkinson.—An intimate friend of Franklin, Washington, Jefferson and Joseph Bonaparte, a member of the Continental Congress, a signer of the Declaration of Independence, Hopkinson had enviable social advantages. Besides, he was a college man, lawyer, poet, essayist, composer, harpsichordist, organist, and inventor. Thus he had a general equipment far outranking most composers of his time.

In 1759 Hopkinson wrote a secular song, *My Days Have Been So Wondrous Free*. If he was free with all his interests, this song, secular though it was, is in itself a tract! His style was much like that of Carey

and Arne in England (Chap. 17). He was an amateur musician, never claiming to be a professional. In his preface to eight songs, dedicated to "His Excellency, George Washington, Esquire," Hopkinson says in part, "With respect to this work... I can only say that it is such as a lover, not a master, of the art can furnish." His work lacks originality but it has charm and quaintness and proves that America was beginning to show signs of a musical interest.

During Hopkinson's span of life, *The Beggar's Opera* was performed in New York (1750) and in Philadelphia (1759). Washington attended a puppet opera in Philadelphia (1787), and Handel's *Messiah* was given (1801) in the University of Pennsylvania, ten years after his passing.

Hopkinson played on the first organ of Christ Church, Philadelphia, and in 1749, John Beals, a "musick-master" from London, went to the Quaker City to teach "violin, hautboy, flute, and dulcimer," and advertised that he would play for balls and entertainments! Not only Philadelphia, but other parts of Pennsylvania were advancing in the "art of musick." Unusually fine music was frequent in Bethlehem, due to the Moravian and other Teutonic settlers, and was highly appreciated by Franklin and Washington. Today Bethlehem is no less musical, for people from all parts of the country flock to the annual Bach Festival, by the Bethlehem Bach Choir at the Moravian Church, established and directed by the able J. Frederick Wolle (1863-1933). In 1939 Ifor Jones became the conductor.

Trinity Church in New York City held concerts in 1731 but did not have its organ until ten years later. William Tuckey was the first man in America to train choirboys for the services (1756).

William Billings, born in Boston (1746-1800), was of humbler status than Hopkinson and was looked upon as peculiar, for he wrote his music on pieces of leather in his tannery. Nevertheless, he was a sincere music lover and was persuaded by his friends to publish *The New England Psalm Singer or American Chorister* in 1770. Knowing nothing about fugue writing, he tried to write original songs in counterpoint and called them *fuguing tunes,* essaying to change the old plodding hymn. He writes, "It has more than twenty times the power of the old slow tunes, each part straining for mastery and victory, the audience entertained and delighted,... sometimes declaring for one part, and sometimes for another. Now the solemn bass demands their attention, next the manly tenor; now the lofty counter, now the volatile treble. Now there; now here again, O ecstatic! Rush on, you sons of harmony!"

The time was ripe for more advanced songs and Billings sensed it,

and freed colonial music from some of its stodginess. In the preface to his next book, *Billings' Best*, he expresses the first American musical declaration of independence: "Nature and not Knowledge must inspire thought," and "It is best for every composer to be his own carver." But later in the preface he shows a fine humility: "Kind Reader, no doubt you (do, or ought to) remember that about eight years ago I published a Book... and truly a most masterly and inimitable performance I then thought it to be... how lavish was I of encomiums on this infant production of my own Numb Skull? ... After impartial examination, I have discovered that many of the pieces in that Book were never worth my printing or your inspection...."

Billings was a fiery patriot and must have been delighted that the Continental Fifers played his tunes and that the Army, around the campfires when Boston was occupied by the British, sang his songs, which had a little more life in them than the older and more drab airs. *Chester*, Billings' most popular tune, was sung from Maine to Georgia. Elie Siegmeister calls it the *Marseillaise* of the American Revolution.

William Billings founded a singing school in Stoughton, Massachusetts (1774), to study and perform psalms, tunes, and oratorios. In 1786 this became the Stoughton Musical Society, and were it not that the St. Cecilia Society of Charleston was formed in 1740, it would have been the first musical organization in the Colonies.

That Thomas Jefferson played the violin and arranged string-quartet readings at Monticello is a known fact. Elie Siegmeister, in *The Music Lover's Handbook*, quotes a letter written by Jefferson, June 8, 1778, in which he was dreaming of a private orchestra such as existed in Europe: "I retain among my domestic servants a gardener, a weaver, a cabinet-maker, and a stone-cutter, to which I would add a *vigneron*. In a country where music is cultivated and practised by every class of men, I suppose there might be found persons of those trades who could perform on the French horn, clarinet, or hautboy, and bassoon so that one might have a band... without enlarging their domestic expenses."

Mr. Siegmeister also states that Boston had secret singing clubs organized by Governor Samuel Adams "to stir up enthusiasm for independence"; Thomas Paine wrote the songs *The Liberty Tree* and *Bunker Hill;* and Paul Revere was the engraver of the first volume of original hymns and anthems published in this country.

Although America was behind in music, considering what Mozart and Haydn were achieving in Europe, she went her independent way. Her prejudices precluded secular concerts and instrumentalists, but there were concerts of selections from Handel's *Messiah* and Haydn's *Creation.*

SECOND PERIOD OF AMERICAN MUSIC (1800-1860).—Now America loses even the homegeneity it had. Added to the Moravian, German, Swede and the Anglo-Saxon, came political refugees from revolution in France and Central Europe (Germany, 1848) bringing with them their musical ideals. The new western settlements demanded music and were not engulfed in religious fanaticism, so the concert, opera, musical show, manned by trained musicians as well as amateurs, gave American music a new impetus.

HANDEL AND HAYDN SOCIETY.—After the War of 1812, the choir of the Park Street Church in Boston and fifty members, interested in "cultivating and improving a correct taste in the performance of sacred music," formed the *Handel and Haydn Society*, which is still important. So anxious was this society for good music that it asked Beethoven to write for it. He was pleased with this recognition and in one of his notebooks had written "The Oratorio for Boston."

In the latter half of the 18th century in all sections of the country many composers arose. Among them in New England were Andrew Law (1748-1821); Oliver Holden (1765-1844); Samuel Holyoke (1762-1820); William Libby (1738-1798), an English organist responsible for Boston's musical progress. In other sections were John L. Birkenhead of Trinity Church, New York; Peter Albrecht van Hagen, a Hollander, who pushed Charleston ahead in musical culture (1774), gave a *Grand Concert of Vocal and Instrumental Music* and advertised for pupils for all instruments of the day; Alexander Reinagle (1756-1809), a friend of K. P. E. Bach, arrived in New York but was soon influential in Philadelphia. He wrote in many of the classic forms, but only some piano sonatas remain, in the manner of K. P. E. Bach and Haydn, and show a fine feeling for style. James Hewitt (1770-1827) was a power in New York and Boston, and a writer of sentimental ballads, overtures, other instrumental works, and the opera *Tammany* (an Indian story) for the Tammany Society, now Tammany Hall.

MUSIC IN BENJAMIN FRANKLIN'S PHILADELPHIA.—Although New England was the cradle of music, Philadelphia was the art center in the second half of the 18th century, and went ahead of Boston in culture, because it was not held down by Puritan laws. In 1741 Benjamin Franklin published Dr. Watts' hymns, and later invented an instrument called the *harmonica*—a set of thirty-five circular glasses arranged on a central rod, tuned to play three octaves and enclosed in a case that looked like a spinet. Mozart, too, played on glasses and enjoyed them first at the home of Dr. Mesmer. Gluck played a concerto on twenty-six drinking glasses, accompanied with "the whole band,"

and claimed he could play anything that could be performed on a violin or harpsichord! It was after hearing them in London, that Franklin improved upon them and made *his* harmonica.

Philadelphia was fortunate in many other musicians, apart from those already listed: Victor Pelissier, who arrived there in 1792, a composer and player of the French horn and a member of the orchestra of the *Old American Company*, formed under Reinagle; Benjamin Carr (1769-1831) who, John Tasker Howard says, "bridged the turn of the century, arriving in this country (Philadelphia) in the post-revolutionary days, when concert activities were re-awakening...."

In 1792 *Urania*, a collection of psalms, anthems and hymns, was published by the Reverend James Lyon of Princeton University. He added to these some of his own compositions, with instructions for his singing school in Philadelphia. He founded in Philadelphia the *Musical Fund Society* which has been as important there as the *Handel and Haydn* has been in Boston. His songs and ballads "have mirrored him in abundance.... These lyrics are in many cases quite as effective in their climaxes as the lyric ballads of today. Carr showed experience on the concert platform. *Ellen Arise*, is singularly effective...." (John T. Howard). John Bentley, Henri Capron, Alexander Julian, and Mrs. A. M. Pownall, known in England as Mrs. Wrighten, were some of the composers of this era in America. During this second period our national songs arose. (Chap. 37.)

EARLY OPERA.—Although in 1735 *Flora or Hob in the Well*, a ballad opera, was given in Charleston, South Carolina, and was the first attempt, French and Italian opera did not appear before 1800, even though in 1791 a troupe was giving performances of parts of opera and vaudeville and an occasional Grétry and Boieldieu opera in New Orleans. But from 1801 French opera was regularly given in New Orleans.

Every opera company that went to New York gave Gay's *Beggar's Opera* and other ballad operas. Benjamin Carr and Victor Pelissier wrote two, the details of which are not recorded.

Louis Elson says, "At the beginning of the nineteenth century Charleston and Baltimore entered the operatic field, and traveling troupes came into existence, making short circuits from New York through the three large cities, but avoiding Boston, which was wholly given over to Handel, Haydn, and psalms."

The first time that New York heard *Home, Sweet Home* was on November 12, 1823, in a melodrama by John Howard Payne, *Clari, the Maid of Milan*. Payne, an American, wrote the words, and Henry Carey, the English composer, the music.

The first grand opera that New York heard was Weber's *Der Freischütz*. It was probably a very crude performance as they made many changes to suit public taste, but it was a great success, especially the melodramatic scenes.

In 1825, Manuel Garcia, a Spanish tenor, came to New York with his family of singers, including his daughter, who afterward became the famous Mme. Malibran. He gave the *Barber of Seville*, and then other Italian operas which were a revelation to the new world. They called Garcia the "Musical Columbus."

After this, New York was never without some opera venture, and although the people seemed to enjoy the novelty, they never gave it whole-souled patronage.

The first opera (1845) by an American was *Leonora* by William H. Fry (1813-1864). It was performed in Philadelphia, and thirteen years later in New York. It was in the Balfe and Donizetti style. He composed symphonies and wrote for the New York *Tribune* on musical subjects, and did much for the benefit of music.

Ole Bull (1810-1880) took over the Academy of Music in New York where opera was given for many years until the Metropolitan was built in 1882. He offered prizes for American compositions. Bull was a friend of Grieg and of Wagner in Riga and a "law unto himself in America."

In 1855 George Bristow composed the second American opera, *Rip van Winkle*. He and Fry started a crusade against the German musicians who had come over to America after the revolution of 1848, fearing that they would extinguish the feeble flame of American composition.

Early Orchestras.—An oboe player, Gottlieb Graupner, from Germany, was the father of the American orchestra. He had played in the orchestra directed by Haydn in London, and went to Boston in 1799 where he organized the first American orchestra, *The Philharmonic Society* (1810). Apart from this he was interested in and stimulated minstrel shows in which Rice was so successful (p. 398).

About the same time in New York the *Euterpean Society* was founded and for thirty years gave one annual concert. From 1820 to 1857 Philadelphia's *Musical Fund Society* flourished, improved musical taste and assisted needy musicians. Beethoven's First Symphony and new choral works were given by this group. In 1824 Graupner's orchestra held its last concert. Then Boston relied on the *Harvard Musical Association* (1837) controlled by those devoted to Handel, Haydn and Beethoven. But in this were young foreign "moderns" who seceded in order to play the music of Berlioz and Wagner, and banded

together as the *Philharmonic Society* (1857-1863) to give the music of the "anarchists."

The Music Hall was built in 1852 in Boston and so Jenny Lind did not have to sing in the Fitchburg Railroad Station, says M. A. de Wolfe Howe (*The Boston Symphony Orchestra*).

BOSTON SYMPHONY ORCHESTRA.—In 1866-1867 the Harvard Musical Association inaugurated a new series of concerts and prospered until in 1881 the Boston Symphony was founded by Henry Lee Higginson, born in New York (1834-1919). George Henschel conducted the first concert and the organization has been one of America's proudest musical possessions (Chap. 32).

NEW YORK PHILHARMONIC.—Through the efforts of Ureli Hill, its first conductor, the New York Philharmonic Society was founded in 1842. He set the pace for the best in music, which has remained the ideal of its long list of eminent conductors (Chap. 32).

In 1855 Carl Bergmann alternated with Theodor Eisfeld as conductor of the Philharmonic. A friend told Bergmann that the people did not like Wagner's music and remonstrated with him for playing it. "What! They don't like Wagner?" Bergmann exclaimed. "Well, I'll have to play it oftener until they do like it!"

THEODORE THOMAS (1835-1905), who was born in Germany but came to this country at the age of ten, was the first great musician to live in America and to advance the standards. He gave this country its first taste of chamber music, and with William Mason, the pianist, presented Schumann and Brahms to America. These young radicals fostered the best and newest music. Thomas introduced Wagner, too, and his music raised turbulent discussion when even Europe was torn by its differing opinions of the master innovator. Franz Liszt sent parts of Wagner scores to the young conductor to try out even before they had been played in Europe. He had his own orchestra in 1864 that ran a close race with the Philharmonic Society of New York. He took it on tour, giving other cities the chance to hear orchestral music. Thomas was a musical missionary. In 1877 and 1879 he was conductor of the New York Philharmonic, and in 1890 the Theodore Thomas Orchestra was formed in Chicago where he remained until his death in 1905. Frederick Stock (1872-1942) followed as the conductor of the Chicago Symphony Orchestra. He directed the musical taste of the Middle West for years. The story of the American orchestra is continued in a later chapter (38).

LOUIS MOREAU GOTTSCHALK.—"Gottschalk," said Berlioz, his teacher, "is one of the very small number who possess all the different elements of a consummate pianist—all the faculties which surround

him with an irresistible prestige, and give him a sovereign power. He is an accomplished musician—he knows just how far fancy may be indulged in expression ... thus the success of M. Gottschalk before an audience of musical cultivation is assured."

Louis Gottschalk (New Orleans, 1829-1869), the son of Edward Gottschalk, an English Jew, and Aimée Marie de Brasle, a creole, spent most of his life abroad and was regarded by the majority of Americans as a foreigner; "and was accordingly most successful. He combined the attractiveness of pianist-composer and *beau ideal*. He was the first of our matinée idols" (John Tasker Howard).

He was an infant prodigy and at thirteen went to Paris to study, and, through his aunt, the Countess of Lagrange, became the favorite of royalty and the aristocracy. Chopin prophesied that he would become "King of pianists." After a concert tour in France and Spain, he gave a concert at Niblo's Theater (1853) in New York where his reception was comparable to the excitement caused by Jenny Lind the year before. But he had the good sense to refuse P. T. Barnum's offer of twenty thousand dollars a year, and toured American cities, giving eighty concerts in New York alone.

He was the first American to receive European honors. He gave some thousand concerts in Cuba and South America, but died at forty in Rio de Janeiro, too delicate to stand the strain of constant travel and his vast social obligations.

Of his ninety compositions for the piano, most are forgotten save *The Last Hope*, and *Ojos Creollos* (*Creole Eyes*), *Banjo*, *Souvenirs of Andalusia*, *Bantoula*, *Le Bananier* (*The Banana Tree*), and *Dance Ossianique*. Howard says Gottschalk was "a forerunner of Ethelbert Nevin—at heart, and by necessity a sentimentalist—he was a composer of *salon* music *par excellence*."

It has recently been discovered that he wrote a piano concerto, the score of which was lost, and steps have been taken for its recovery.

American Musical Families.—There have been several families whose members have been influential in American music.

Lowell Mason (1792-1872), born in Medfield, Massachusetts, founded a musical dynasty, and was called, because of his harmonized hymn-tune collection, the *Father of American Church Music*. He became president and conductor of the *Handel and Haydn Society*, was a splendid teacher, traveled all over the country training choruses, and settled in New York in 1851.

His son, Dr. William Mason (1829-1908), studied abroad with Moscheles, Hauptmann, Richter, and Liszt, and saw America rise from

crudity to an unbelievable acquisition of composers, choruses and excellent orchestras with which he played piano concertos with as much pleasure as with contemporaneous European orchestras. He and Theodore Thomas gave the first chamber-music concerts in America, tapping European sources for compositions, for they, as "modernists," gloried in importing new works.

Mason was a scrupulous musician, a famous teacher, a genial man of splendid accomplishments. He wrote fifty piano works, and with W. S. B. Mathews, arranged a piano method that gained many adherents. Among some of his popular pieces were *Silver Spring*, *Réverie Poètique*, and *Dance Rustique*.

DANIEL GREGORY MASON (1873), Emeritus MacDowell Professor of Music at Columbia University, is a worthy member of the Mason family, and nephew of Dr. William Mason. Our bibliography refers you to some of his valuable and beautiful writings on music. His compositions include the larger forms, symphonies, sonatas, a string quartet on Negro themes, a fugue for piano and orchestra, a *Russian Song Cycle*, a symphonic poem, *Chanticleer*, songs, and piano works. Although active in the 20th century, he is an apostle of the classic rather than the modern school of music.

LEOPOLD DAMROSCH, a German conductor from Breslau, arrived in New York in 1871. Not long after, he was joined by his family, which included the sons, Frank (1860-1937) and Walter (1862), who became important figures in American musical life.

Dr. Damrosch founded the Oratorio Society of New York (1873) and the New York Symphony Society (1877). After his father's death, WALTER DAMROSCH conducted the Oratorio Society (1885-1898). He was followed by Frank Damrosch. From 1920 to 1943 it was directed by Albert Stoessel, who was followed by Alfred Greenfield.

There was great competition in the early years between Theodore Thomas and Leopold Damrosch. Each wanted to be the first to present new European works. Among Damrosch's triumphs were the first performances of Berlioz's *Damnation of Faust* and Brahms' First Symphony, which had been announced by Thomas. Healthy competition is good for music, and the organization prospered and nurtured music in America along excellent paths.

Leopold Damrosch brought Wagner opera to Americans. In 1884, the year after the Metropolitan Opera House was opened, he was conductor of German opera, and engaged skilled Wagnerian singers: Mmes. Materna, Brandt, and Seidl-Kraus, and Anton Schott and others. These "importations" established Wagner's place in America.

During these years both sons followed their father's teachings.

Walter played second violin in the orchestra at the Metropolitan, and, in 1885, after his father's death, finished the season on tour as conductor, and was made assistant director of German music at twenty-three. A scared lad, but a brave one! He introduced to our stage Lillian Nordica (Lillian Norton), one of the first American grand-opera singers at the Metropolitan, besides Emil Fischer, Max Alvary, Anton Seidl, the conductor, and Mmes. Ternina and Lilli Lehmann. He married James G. Blaine's daughter in 1890, and not long after, toured America with his Damrosch Opera Company (1894) which brought Wagner to the sections where he had only been a name.

As conductor of the New York Symphony, from 1903 to 1928, when it combined with the Philharmonic Orchestra, Damrosch presented interesting programs with many first American performances of contemporary composers.

Before the disbanding of the New York Symphony Society Orchestra, Walter Damrosch, although not a youth, pointed his musical craft into the new and infinite stream of radio. He was the first (1925) to give a radio concert with a symphony orchestra. After 1927 he became the music counsel for the National Broadcasting Company and started his Music Appreciation Courses timed to classroom schedules of the schools of America. Millions of children, as well as adults, profited. Had Walter Damrosch done nothing else in his life he has dignified radio, and introduced symphonic music to distant places. He has proved that radio can use the best music and succeed as an advertising medium at the same time. Now all broadcasting companies have music counsels, or an officer akin to the arbiter.

Among the compositions of Walter Damrosch are: the famous setting of Kipling's *Danny Deever;* two grand operas, *The Scarlet Letter* (1896) on the text of Nathaniel Hawthorne's novel, and *Cyrano de Bergerac* (1913) on Edmond Rostand's poem with a libretto by W. J. Henderson, musicologist and critic; the incidental music to the Greek dramas *Iphigenia in Aulis, Medea* and *Electra* for dramatic performance, first given in the open-air theater of the University of California (Berkeley) by Margaret Anglin. Since 1935, Damrosch has written: *The Man Without a Country,* performed at the Metropolitan Opera House and broadcast in 1937; *Abraham Lincoln Song; The Virgin Mary to the Child Jesus* (two motets); *The Canterbury Pilgrims,* cantata; *Death and General Putnam,* baritone solo; and *The Opera Cloak,* an opera given by the New Opera Company, 1944.

Until his death, FRANK DAMROSCH, also a pre-eminent musical educator, was the head of the *Institute of Musical Art of the Juilliard Foundation* in New York City. His father and Moszkowski were

among his teachers. From 1882 to 1885 he conducted the Denver Chorus Club and later was supervisor of music in public schools and organist at different churches. He became chorus master at the Metropolitan Opera House (1885-1891) and conducted the New York Harmonic Society in 1892 when he also organized the People's Singing Classes to stimulate choral singing. He published a *Popular Method of Sight Singing* and was supervisor of music in New York City public schools (1897-1904); conducted a few musical organizations, the Oratorio Society (1898-1912), the Mendelssohn Glee Club (1904-1909); in 1893 he founded the *Musical Art Society* to sing *a cappella* music. In 1898 he began the *Symphony Concerts for Young People*, a popular organization which has done much to stimulate present-time audiences. This was continued, after his resignation, by Walter Damrosch, and when the New York Symphony and Philharmonic merged, Ernest Schelling conducted until his death (1939). He was succeeded by Rudolph Ganz.

Through Frank Damrosch's interest and encouragement, *The Institute of Musical Art* has become the foster parent of chamber music in America, with the aid of the disbanded musicians of the *Kneisel Quartet*, headed by the late Franz Kneisel (1865-1926) and the only remaining member, Willem Willeke, the violoncellist, who conducts the student orchestra.

Frank Damrosch composed songs and choruses, but his main function was as a teacher and promoter of musical education. He died in 1937.

SUGGESTIONS FOR FURTHER READING

Our American Music. John Tasker Howard. Crowell.
The Boston Symphony. M. A. De Wolfe Howe. Houghton Mifflin.
The History of American Music. Louis C. Elson. Macmillan.
My Musical Life. Walter Damrosch. Scribner.
Francis Hopkinson and James Lyon—Two Studies in Early American Music. O. G. Sonneck. Printed by the author. Washington. 1905.
Early Concert Life in America (1731-1800). O. G. Sonneck. Leipzig. Breitkopf & Härtel. 1907.
Grove's *Dictionary.* American Supplement. 1928. Macmillan.
How Music Grew. Bauer and Peyser. Putnam.
Notes on Music in Old Boston. Williams Arms Fisher. 1918.
Yankee Doodle-Doo (Songs of Early American Stage), compiled by Grenville Vernon. Payson & Clarke.
Frank Damrosch: Let the People Sing. Lucy and Richard Poate Stebbins. Duke University.
The Music Lover's Handbook. Ed., Elie Siegmeister. Morrow.

37. AMERICAN FOLK AND POPULAR MUSIC

American Folk Music Affected by "Settlers" — French New Orleans — English Influence — Mountaineers, Lumberjacks — Spanish Influence — California — African — Negro — Spirituals — Negro Secular Songs and Ballads — Negro Dance and Instruments — Stephen Foster — Life — Foster Songs in Folk Spirit — Cowboy Songs — Jazz — Other Sources of American Folk Songs.

AMERICAN FOLK SONG.—"The song history of America . . . when it gets written . . . will give the feel to atmosphere, the layout and lingo of regions, of breeds of men, of customs and slogans. . . ." (*The American Songbag* by Carl Sandburg). This is why it is so difficult to classify and systematize any statement about American folk song, for it stems from England, France, Germany, Spain, Ireland, Scotland, Africa, and probably every other country which sent its sons and daughters to make good in a new land.

Therefore, when considering the American folk music, we must remember that there is no type, for in nearly every part of the great expanse of our country, we have been affected by different "settling" nationalities: in Louisiana by the French; in California by the Spanish; on the Mexican border by the Spanish; in the Northwest by the Germans and Scandinavians; on the Northern border by the Canadian habitants (French); in New England by the English, Irish, Scotch, and Welsh; in South Carolina and Kentucky by the English (18th century); in Pennsylvania by the Germans; in the South by the African Negroes; and in the West by the cowboys of various ancestries. In other parts of the United States we have the songs of the dock and wharf, sailor songs, soldier songs, railroad songs, lumberjack songs, mining songs, and, of course, love songs, quaint, earthly and sentimental, of beauty and of bawdy suggestion. They reflect the life of the desperado and the lover, the cowboy and the gambler, the riverman and the brakeman, the romance of New Orleans and the heart breaking trek across the plains in the covered wagon. They give American life in

music, history, and legend, in humor, pathos, and sentiment, braggadoccio and crime.

But all of them, whether coming from known or unknown sources, have a simplicity, a commonplaceness, a spontaneity of invention, typically American, that are the insignia of true folk music.

ENGLISH INFLUENCE.—Despite the influence on her song of every other country, it is true that that of Great Britain has been deepest.

Therefore, we can accept as American folk songs those that we have adopted or adapted, originally stemming from the early English settlers in the Appalachian and Kentucky Mountains, Tennessee, the Carolinas, Vermont, Maine (lumberjacks), or any other section of the United States where the English have dominated. Cecil Sharp, the English folk-song expert, collected songs of the southern Appalachian Mountain settlers. One of these collections contains five hundred. Many are as they were in 18th-century England, some have changes in the music, some different words picturing the new life, while others had died out in the mother country.

A score of books about these songs could not do justice to the subject of English influence on American folk song.

SPANISH INFLUENCE.—"Flowers of our lost romance," is what Charles F. Lummis says of the Spanish-American folk tunes, in *Spanish Songs of Old California* written with Arthur Farwell. They come as the utterance of transplanted Spanish people or their descendants, as heart's ease in a new world, emotional and colorful, and with all the sound and sense-revealing essences of Spanish folk tunes. Added to the Old World Spanish is a characteristic New World wit, "quaintness, charm of phrase, peculiarity of construction . . . which . . . elevate them to the rank of classics of folksong." Among some collected by these specialists are: *El Zapatero* (*The Shoemaker*); *Mi Pepa; El Charro* (*The Kindhearted Boss*); *Adios, Adios, Amores; Peña Hueca* (*Teamster's Song*); and other collections include such songs as *Juanita.* Then we have the racy, picturesque songs of the Mexican border, such as *La Cucaracha* (*The Mexican Cockroach Song*); *El Abandonado,* a song of the cowboys of southern Texas and Kansas; and *Cielito Lindo.* These are still sung in Spanish, and many are colored with the American scene attached spontaneously to the Spanish stem.

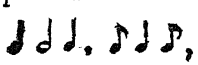
NEGRO.—The fact that the Negro has taken his themes, his subjects of sorrow and happiness, often his melodies, from his experience among white men and Americans, justifies us in calling his "unpremeditated lays" American folk songs.

His music, like the ancient Hebrews', is the outcome of religious impulse. Therefore, his songs and titles are imbued with dignity and

sublimity vividly seen in such spirituals as *The Blood Came Twinkling Down, Let the Church Roll On,* and hundreds as vibrantly and directly worded. The vocabulary in his serious songs may seem funny, but it is *never* meant to be. The garbled language, heightening their naïveté, is but the groping of an African people among alien words, alien customs, and heartbreaking readjustments. Therefore the chief characteristics of their songs are tragedy and sadness.

H. E. Krehbiel in *Afro-American Folk Songs* says, "They contain idioms which were transplanted hither from Africa, but as song they are the product of American institutions; of the social, political and geographical environment within which their creators were placed in America, of the influences . . . and experiences which fell to their lot in America."

Most characteristic of the Negro song is its rhythm (Chap. 2). The principle is *syncopation,* that is, the accent is shifted to the unaccented part of a measure or of a beat:


Innumerable combinations are possible, and it is the variety that is fascinating in a good jazz tune.

Although their songs are similar to African music, they have superseded their ancestors and the white man in the quality of their melody and harmonies. James Weldon Johnson in *The Book of African Negro Spirituals* says, ". . . the spirituals are not merely melodies. The melodies of many of them so sweet or strong or even weird, are wonderful, but hardly more wonderful than the harmonies. One has never experienced the full effect of these songs until he has heard their harmonies in part singing of large numbers of Negro voices. . . . What led to this advance . . . beyond primitive music?" Then Johnson says, after discussing the influence of the Bible and Christianity on the life of the Negro, "Thus it was by sheer spiritual forces that the African chants were metamorphosed into the Spirituals; that upon the fundamental throb of African rhythms were reared those reaches of melody that rise above earth and soar into the pure ethereal blue. And this is the miracle of the Spirituals. . . .

"In form," continues Johnson, "spirituals often run strictly parallel with African Songs, incremental leading lines and choral iteration." In the Bantu song, *The Story of Tangalimlibo,* can be seen this primitive African method:

"It is crying, it is crying
Sihamba Ngenyango
The child of the walker by moon-light
Sihamba Ngenyango."

Their songs have an antiphonal form (p. 18) which seems native to their religious instinct and their capacity for ecstasy. For example: this method of singing the famous *Swing Low, Sweet Chariot:*

Leader: Swing low, sweet chariot
Congregation: Comin' for to carry me home
Leader: Swing low, sweet chariot
Cong.: Comin' for to carry me home
Leader: I look over Jordan, what do I see?
Cong.: Comin' for to carry me home, etc.

The Negro sings at work, at prayer, in sickness and in health, moaning, gulping, rocking, shouting, stamping his feet in a complete synthesis of body and spirit. *Deep River, Nobody Knows the Trouble I've Seen, Weeping Mary, Li'l David Play on Yo' Harp, Steal Away to Jesus, I Got a Home in Dat Rock,* mirror Biblical history in probably the first real "sound pictures" known in this country!

SECULAR SONGS.—The Negro has a comic song, even though he uses Bible stories! His secular songs are about cabin life, his life as a stevedore, cotton picker, the bad man (whom he loves to celebrate!), and the relations between men and women, always painted unhappily.

In his ballads he often breaks with tradition, by using the first person, so conscious is he of himself in everything he sings.

One of the most noticeable things in the Negro songs, reflecting his own nature, is self-pity. Out of this trait has come the *Blues,* a vehicle to express the sad and lonely.

THE DANCE.—Rhythm being part of the fiber of the Negro, he has his dances, stemming from his ragtime and jazz meters, such as the shuffle, the cakewalk, the shout of slave days. This shout took place on Sunday or on prayer-meeting days. The hymns were accompanied by a shout or melancholy wail. After the meeting the benches would be pushed back, whereupon the congregation shuffled endlessly around in a ring to the tune of the "sperichel" (spiritual).

The banjo is the instrument of the plantation and sometimes a wheezy little harmonium or organ is used in their meetinghouses. When they gather for a "sing" or dance, their hands and feet do excellent service for the drums of their more primitive ancestors. One popular tune is *Patting Juba.*

Although the Jubilee Singers toured Europe and America in the Victorian era, it was not until Anton Dvorak came over here (1892) that we realized what we had of native song (Chap. 34). Since then, the spiritual and Negro music are more familiar to us than the tunes of any of the nations which have been grafted on our own song tree.

The spiritual has inevitably become dramatic and art material in our theater. Two examples are: *Porgy*, by Dubose and Dorothy Heyward, and *The Green Pastures*, by Marc Connelly. America has grown up sufficiently to use her own, instead of alien, sources of art. This was true too in the use of cowboys' songs in *Green Grow the Lilacs* by Lynn Riggs, given in 1931 by the Theatre Guild of New York. *Porgy* became the libretto for George Gershwin's opera *Porgy and Bess*, and out of the Riggs play the operetta *Oklahoma!* was evolved by Richard Rodgers and Oscar Hammerstein III.

COWBOY AND THE PLAINS.—America has awakened to the fact that there is a wealth of folk song on the western, southern, and northwestern plains. These picture the life of the cattle- and sheepmen, their griefs, joys, jests, longings for home, and love for their horses. They sing of dogies (yearling steers), their saddles, and the vast scene of the plains, in homely, crude, ungrammatical language, but the simplicity, directness of phrase and melody natural to the lonely prairie trails and in the Homeric epic is felt in these vivid songs: *Whoopee Ti Yi Yo, Git Along Little Dogies, Poor Lonesome Cowboy, When the Work's Done This Fall, Old Paint, The Chisholm Trail Songs, The Dying Cowboy, Bury Me Not on the Lone Prairie.* These affect the singer and the listener so poignantly, and have done so for many years, that there can be little discussion as to their place in American folk song. Many have been thrillingly sung by Daca and David Guion over the radio, both of whom with Carl Sandburg, John A. Lomax, John J. Niles, and others have made penetrating collections.

OTHER SOURCES OF AMERICAN FOLK SONG.—During the ages every nation has, unheeded, gone through an amalgamating process. The difference between America and other nations is that for three centuries we have been conscious of the "melting pot," we *know* folk-tune origins, and we are contemporaries of many of the folk-song authors. Our intimacies have robbed the songs, according to some, of their folk-song rating. But the Louisiana Creole songs, a mixture of French and Negro elements, and the songs of Texas and other parts of the country, are as much American as the Breton songs are French, despite their mixture of Greek modes and Celtic traits. So the allegation that we have no folk song has been disproved.

A distinction must be made between folk and popular song. We are now able to observe what current songs are being absorbed by the American people. Of the following *popular* songs, who can tell which will live to attain a folk-song rating: *Little Annie Rooney; After the Ball; The Sidewalks of New York; Reuben, Reuben, I've Been Think-*

ing; Comrades; Sweet Marie; Alexander's Ragtime Band, The Land of the Sky-Blue Water; Tammany; and others.

Space is far too limited to tell the whole story here of folk song in America. An official of a radio company, while discussing folk-song sources in America, said to us, "If you want to make a fortune, take a notebook to some unfrequented district of the United States and bring back the hundreds of yet unrecorded folk tunes."

STEPHEN COLLINS FOSTER—FOLK SONG WRITER.—Although there are purists who maintain that folk song loses its rating when the author can be identified, Stephen Foster wrote songs which are nonetheless folk songs even though composed in our own era. If the truth were known, there were many people in England who in their day knew who wrote *Sally in Our Alley*, yet it has not hurt its prestige as folk song! What could be more folk-tuney than *Oh! Susannah* adopted by the '49ers, *Old Black Joe, My Old Kentucky Home, Massa's in de Cold, Cold Ground*? They express mood, spirit, and event so perfectly and are so simple and direct that they are incontrovertibly folk tunes (Chap. 10). Harold Vincent Milligan, in his book on Stephen Foster, says, "Every folk-song is first born in the heart and brain of some one person whose spirit is so finely attuned to the voice of that inward struggle, which is the history of the soul of man, that when he seeks for his own self-expression, he at the same time gives a voice to that vast mute multitude who die and give no sign." Foster had no musical training to dull the edge of his peculiar genius. He knew very little about harmony and less of counterpoint, and his is "music that has come into existence without the influence of conscious art, as a spontaneous utterance, filled with characteristic expression of the feelings of a people" (H. E. Krehbiel).

Foster (1826-1864) was born in Lawrenceville, a suburb of Pittsburgh, Pennsylvania. At seven he showed musical tendencies and taught himself to play the flageolet, and being self-willed, would accept no other teacher. His parents were Southerners and from them, as well as from the Negro servitors, he learned the Negro music.

His first composition was *Tioga Waltz* for four flutes. It was played in his school with the composer on the podium! For several years five boys met regularly at Stephen's home where he taught them part songs. Many of his tunes were written for these sessions, such as *Old Uncle Ned* and *Old Black Joe. Open Thy Lattice, Love* was his first published song (1842).

About 1830, an actor, Thomas Rice, had the idea of dressing up like an old Negro porter in Pittsburgh, from whom he borrowed the clothes, and singing a song he had heard from a Negro stage driver:

Turn about and wheel about, and do jist so,
And ebery time I turn about, I jump Jim Crow.

The song, accompanied by a dance, took the audience by storm, especially when the porter appeared on the stage, half dressed, and demanded his clothes, as the whistle of the steamboat had blown and the old fellow had to "get back on the job." So "Daddy" Rice became the father of "Negro minstrels," and traveled all over America and even England, singing and dancing to Negro songs. A few years later Stephen Foster sent his *Oh! Susannah* to a traveling minstrel troupe and the song took "like wildfire." He decided to write songs as a profession, in spite of his family, who thought he had wasted time "fooling around" with music.

Around Foster have grown many stories with little basis of truth. Milligan corrected many of them which Morrison Foster told of his brother. Nevertheless, Foster, sweet, irresponsible, sensitive, was prey to many influences, and furthermore his parents did not understand him. They called his gifts strange and never took him seriously. His marriage was unhappy because he was a dreamer and a "poor provider." He never realized the value of his songs, gave them to minstrels, and even suggested that Christy, of Christy's Minstrels, should sign his name to *Old Folks at Home*, as composer.

The poor, ill-advised genius sold out his royalty interests and engaged himself (1860) to write twelve songs a year, for $800 a year. He was too lacking in stamina to fulfill his obligations, drew his money in advance and began to take pittances for his songs. "He would write one in the morning ... sell it in the afternoon and have the money spent by evening" (Howard). Poor and miserable, living alone in a lodginghouse on the Bowery, he fainted from weakness, and in falling severed an artery. He was taken to Bellevue Hospital where he died in a few days (1864). His friend and collaborator, George Cooper, who had a successful career as a lyric writer, notified Foster's family, who had lost interest in him. He was saved from burial in potter's field by the late arrival of his brother and his wife, and was buried in Pittsburgh beside his parents, whom he had immortalized in *The Old Folks at Home*.

JAZZ.—Pure Negro music is the *spiritual*. Jazz is a development of Negro rhythm from a real folk music. It may be the typical American idiom we have been awaiting, the result of Negro music played upon by American life and influences, and is one of the means by which we are freeing ourselves musically and showing the American spirit of

adventure and daring which had been absent in our native compositions. The path has been traveled from the songs of Stephen Foster, Negro minstrels, "coon songs," and "cakewalks" to jazz with its elaborate instrumentation and its complicated rhythms, unlike any other existing music. Jazz rhythm is contrapuntal rhythm. Europe says that it is our only original and important contribution to music.

Ernest Newman, when in this country as a guest of *The New York Evening Post*, made an interesting analogy between jazz and the procedures of composers in 14th-century England: "In that epoch men were just beginning to realize dimly what a jolly effect could be made by a number of people singing different things at the same time. As yet they did not know how to combine different melodic strands, so they indulged experimentally in a sort of catch-as-catch-can descant (Chap. 6) . . . the singers, amateurs like the early jazzers used to decide upon a given *canto firmo* and then all improvise upon it simultaneously. . . ."

Ragtime preceded jazz, but when and to what pieces of music jazz was first applied is unknown. Some erroneously ascribe its first making to *Alexander's Ragtime Band* by Irving Berlin. This, however, is *not* jazz, but, as its name avers, is ragtime, current around 1895.

Jazz is said to have originated in New Orleans and traveled by way of the Mississippi River to Memphis, St. Louis, Chicago, and New York. "Schools" of jazz developed, differing in style of playing, in three of these cities. In New Orleans, it was an ensemble of improvisation and the first orchestra was named "The Old Dixieland Jazz Band"; in Memphis, first the chorus was played by the entire band followed by solo variations by each musician with an improvised band accompaniment; in Chicago, it resembled the Memphis style, with the solo playing against a continued rhythmic and harmonic background. Many jazz players cannot read a note!

In common with some music of Brahms and other classic composers, ragtime and jazz are syncopated. Ragtime consists of a regular accompaniment essentially pianistic and a syncopated melody. Jazz is ragtime to which was applied an improvisational orchestration, which became more elaborate than ragtime, more colorful and dissonant. Because it is a spontaneous expression, jazz cannot be notated exactly. In spite of effects and dynamic markings which appear in published scores, players take great liberties in the use of rubato, agitato, and other jazz devices. Sometimes the score includes a melody or a chord on which the players may improvise countermelodies. Its technic has been so highly developed that its methods have reached into the field of serious music.

H. O. Osgood, in trying to arrive at the origin of the name jazz, ruminates about Razz's Band in New Orleans, but dismisses it as a source and speaks of Chas. or *Chaz* Washington in Vicksburg as a possible influence on the word and says that "testimony from various sides all point to New Orleans as the birthplace of the jazz band... from the shanties, the dram shops, and the brothels."

Vincent Lopez suggests that the word comes from *jazzbo*, and Kingsley says it is "a form of the word (jazz) common in the varieties, meaning the same as *hokum*, or low comedy verging on vulgarity." "A jazzbo," says Osgood, "according to a story, the source of which I cannot recall, is merely a corruption of Jasper, the name of a negro. ... Perhaps he was a circus roustabout, for the word seems to be used in the world of the big tent as well as on the variety stage, with two widely different meanings."

Clay Smith, a performer for years and composer of songs, says of the origin of the word jazz: "If the truth were known about the origin of the word jazz, it would never be mentioned in polite society." On this point, H. O. Osgood says this remark demonstrates the danger of a "little knowledge" for he reports Lafcadio Hearn as saying that he had heard jazz employed in the South with only pure implication.

However, it was used early in the century (20th) on the Barbary Coast of San Francisco, and in the South, and it has to be taken now for what it is despite its hazy ancestry. Osgood gives this definition of jazz:

"Jazz: (orig. Africa) v. to enliven; pop. to pep up; adj. jazzy, applied to manners, morals, and especially music; n. jazz, pepped-up music—or pepped up most anything else."

When Joseph K. Gorham started the jazz vogue in Chicago (1915), it was crude indeed, primitive, raucous, more rhythm than melody, but evidently had a vitality and core which has lent itself to the so-called "classic" composer.

Among the first jazz bands was Ted Lewis' (Theodore Lewis Friedman), a clarinetist. He used in all jazz bands the ever-present banjo, piano, cornet, trombone, frying pans, cans, cowbells, and whistles. The drummer drummed and juggled his sticks, the trombonist slid about in eerie glissando, and Lewis cavorted about with squeaking clarinet in front of the small band. The jazz mode was created! The saxophone was to come.

WHY THE NEGRO SINGS AND PLAYS.—Richard Wright, in his ought-to-be-read book *Twelve Million Black Voices*, a folk history of the Negro in the United States, writes: "Why is our music so contagious? Why is it that those who deny us are willing to sing our songs?

Perhaps it is because so many of those who live in cities feel deep down just as we feel. Our big brass horns, our huge noisy drums and whirring violins make a flood of melodies whose poignancy is heightened by our latent fear and uneasiness, by our love of the sensual, and by our feverish hunger for life. On the plantations our songs carried a strain of other-worldly yearning which people called 'spiritual'; but now our blues, jazz, swing, and boogie-woogie are our 'spirituals' of the city pavements, our longing for freedom and opportunity, an expression of our bewilderment and despair in a world whose meaning eludes us. The ridiculousness and sublimity of love are captured in our blues, those sad-happy songs that laugh and weep all in one breath, those mockingly tender utterances of a folk imprisoned in steel and stone. Our thirst for the sensual is poured out in jazz; the tension of our brittle lives is given forth in swing; and our nervousness and exhaustion are pounded out in the swift tempo of boogie-woogie.... We are able to play in this fashion because we have been excluded, left behind; we play in this manner because all excluded folk play."

Such men as Paul Whiteman and Ferde Grofé, first a pianist in Whiteman's band, have made jazz respectable. Whiteman had an honorable career as violist in the Denver Symphony, and under Alfred Hertz in the San Francisco Orchestra (1915). He then led orchestras in various hotels, later in the Palais Royal Café in New York from whence he took his men to England. He at first received violent condemnation for jazzing such works as Rimsky-Korsakoff's *Song of India*, and in England critics asked him publicly to keep his "dirty hands off his musical betters" (Howard).

But in 1924, in the vanished Æolian Hall, Whiteman changed the face of jazz by reducing it from a rah-rah noisemaker to an orchestra of beautiful new timbres and original effects. Said Osgood, he "made an honest woman" of jazz! He opened the concert halls to a new American contribution to America. George Gershwin played his revealing *Rhapsody in Blue*, and Whiteman showed what jazz could be, starting with its immediate progenitor—ragtime. Nevertheless, the most important thing, that memorable evening, was the appearance of George Gershwin as an experimenter in a new field—so-called "classical jazz." He has to his credit in the large forms a *Concerto in F*, *An American in Paris*, and a *Second Rhapsody*.

George Gershwin (1898-1937) was born in Brooklyn. At sixteen was a song plugger, and later studied composition with Rubin Goldmark, to enable him to orchestrate his works, which he did not do at first. He was a melodist, primarily, an excellent pianist, and "had rhythm" to his fingertips. One of his first songs was *I Was So Young, You Were*

So Beautiful (put into a musical comedy, *Good Morning, Judge!* 1919). His first musical show was *La La Lucille,* then followed many others, including *Lady Be Good, Strike Up the Band,* etc., and his Pulitzer Prize-winner (1932) *Of Thee I Sing,* with the ablest light-opera lyrics of this era, by his brother, Ira Gershwin. Next to the *Rhapsody in Blue,* Gershwin's most significant contribution, as a pioneer in American music, was his folk opera, *Porgy and Bess,* on the play *Porgy* by Dubose and Dorothy Heyward.

To Ferde Grofé can be ascribed the development of a new kind of orchestration. At first he was in great demand as the orchestrator of the jazz works of other writers. This of course led to the establishment of the genre. Among the works he orchestrated was Gershwin's *Rhapsody in Blue.* Included in Grofé's own "composings" are *Broadway at Night;* a tone poem, *Mississippi Suite,* in four movements; the *Grand Canyon Suite;* a piano suite, *Three Shades of Blue;* and *Metropolis,* a fantasy based on two Broadway motives.

Irving Berlin (1888), always associated with jazz although not a jazz writer, for all but two of his early songs belong to a remoter and more sentimental vogue, is a precursor of modern jazz, with his *Alexander's Ragtime Band,* 1912. (See above.) Everything he has written has individuality and shows the gift of combining words and melody and rhythm into the unity and climactic effect of genuine folk music. Yet he only picks out the irresistible melodies on the piano and they are orchestrated for him—a most meticulous collaborator.

He was born in Russia, grew up on the east side of New York and was a singing waiter or "busker" in cafés. Now he owns a publishing house, is a theatrical producer and a man of great wealth. A romantic story! How much happier than Stephen Foster's history!

Among his songs are *That Mesmerizing Mendelssohn Tune, My Wife's Gone to the Country, Everybody's Doing It, Oh, How I Hate to Get up in the Morning, All Alone, Mandy, Russian Lullaby, What'll I Do, Along Came Ruth, Snooky Ookums, Say It with Music,* and many others from *The Music Box Revues* and other "shows." Recent nation-wide "hits" are his song *God Bless America* and, as a war contribution, the show *So This is the Army,* which won international acclaim.

Zez Confrey, whose *Kitten on the Keys* for piano and *Novelty Piano Playing,* a book on jazz piano playing, established a piano jazz style and bag of tricks. He first thought he would become a concert pianist and entered the Chicago Musical College, but the call of jazz was too potent and he abandoned the idea. Not long after he was the player-piano recorder for a leading manufacturer.

WILLIAM CHRISTOPHER HANDY, the popularizer of the blues, is well known for his *Memphis Blues, St. Louis Blues, Beale Street.* In the book *On the Trail of Negro Folk Songs,* Dorothy Scarborough reported an interview with Handy in which he stated that each of his blues is "based on some old Negro song of the South, some folk song I heard from my mammy when I was a child.... I can tell you the exact song I used as a basis for any one of my blues." He was the first one to publish any blues or "to feature this special type by name." They are in the pentatonic scale, like the folk songs of slavery days, and are "racial expressions of Negro life."

THE JAZZ ORCHESTRA has developed on its own requirements for bizarre, accented, multicolored, tristo-humorous, sad and comic effects. The violin is the chief member of the symphonic orchestra, but in the jazz band, the saxophone bears the melodic line in its jollifications, moanings, braggings, and bluenesses! Every device is used to heighten effects or dim them. Berlioz's attempts at the new are abortive in comparison to the modern jazz orchestra, which numbers from a few men to over forty. The violin (or more than one, sometimes) is used, the double bass, and other strings, anything in fact from derby hats over the instruments to mute them, to one or more pianos.

Bands play "sweet" jazz, with standard, scored arrangements, and "hot" jazz, the improvised or "fake" type. *Swing* is a recent name for the improvisational method of jazz playing. Louis Armstrong, who wrote *Swing that Music,* says it took a quarter of a century for jazz to make the trip from New Orleans to Chicago and New York, "and to bring it finally to the music we know today as *swing.*" He says the swing musician "just plays, feels as he goes, and swings as he feels." Many of the swing artists play by ear and cannot read music.

Boogie-woogie is a drone bass or ostinato pattern, thirty-two beats to the measure, played by the left hand and made up of broken tonic, subdominant, and dominant chords, over which the right hand executes a series of brilliantly varied rhythmic, harmonic, and melodic effects.

POPULAR SONG WRITERS.—For an adequate picture of American popular songs, the musical show and musical comedy must be considered as an important factor in American music.

VICTOR HERBERT.—Foremost in American light opera is Victor Herbert, born in Dublin (1859-1924), a grandson of Samuel Lover, author of *Handy Andy,* composer of *Rory O'More* and *The Low-Backed Car.* Herbert held musical posts in Germany, France and England as soloist, and became first violoncellist (1882) of the Strauss Orchestra in Vienna, and later a member of the Court Orchestra in

Stuttgart, where he studied composition with Seifritz, and wrote a suite for cello and orchestra in F and a cello concerto in D. After his marriage to Theresa Foerster, prima donna at the Court Opera in Vienna, he became first cellist at the Metropolitan Opera House in New York, as well as in the Theodore Thomas Orchestra, and first cellist and assistant conductor of the Seidl Orchestra. From 1889 to 1891 he was associate conductor of the Worcester Festival, for which his oratorio *The Captive* was written, and in 1893 he took P. S. Gilmore's place as bandmaster of the Twenty-second Regiment Band. At this time William Macdonald, manager of the Bostonians, a delightful company of singers and musicians, asked him for an opera and he wrote *Ananias* (1894), after which followed one or two a year until 1917, amounting to thirty-five, besides two grand operas, *Natoma* (1911, Philadelphia), and *Madeleine* (1914, Metropolitan Opera House). Among the well-known comic operas are *The Serenade* (1897), *The Idol's Eye* (1897), *The Fortune Teller* (1898), *Babes in Toyland* (1903), *It Happened in Nordland* (1905), *Mlle. Modiste* (1905), *The Red Mill* (1906), *Naughty Marietta* (1910), and *Eileen* (1917).

He wrote his second cello concerto in 1894 for the New York Philharmonic Orchestra, and from 1898 to 1904 conducted the Pittsburgh Symphony Orchestra.

Although not a radiant success at grand opera, because of his poor choice of librettos, he was a pre-eminent light operettist, with an abounding gift of scintillating melody, freshness and vitality.

Reginald de Koven (1859-1920) is another of the gifted American light opera makers. His *Robin Hood* is one of the standard American works and nearly every song in it is remembered and loved. He also wrote two grand operas, *The Canterbury Pilgrims* (Metropolitan Opera House, 1917) and *Rip van Winkle* (Chicago Opera Company, Metropolitan, 1920).

De Koven was educated at Oxford, although born in Middletown, Connecticut. He studied with Florentine and French teachers, among whom was Delibes (Chap. 29). Returning to America, he became a music critic, composer, and conductor. Among his other works are *The Highwayman* (1897), *The Red Feather* (1903), and *Her Little Highness;* over four hundred songs, piano pieces, orchestral suites and ballets. He was a melodist with a charming sense of orchestration and a marked dignity in his writings.

Composer-Bandmasters.—With Patrick Sarsfield Gilmore, born in Ireland (1829-1892), started a line of creative bandmasters. He

wrote *When Johnny Comes Marching Home* (1863), and his was the precursor of the *concert band.*

JOHN PHILIP SOUSA (1854-1932) carried further the virtuoso band and created a standard which is bearing splendid results. He added beauty of tone, invented instrumental combinations which produced some of the nuances of the symphonic orchestra. Although he wrote in many forms, above all he is the *March King,* even as Johann Strauss is the Waltz King. Among his world famous marches are *El Capitan* (from the opera), *Hands Across the Seas, High School Cadets, The Washington Post,* and *Stars and Stripes Forever.* He wrote ten comic operas among which are *The Free Lance* and *The Bride Elect.*

His *Marching Along* is one of the most interesting of American autobiographies. He wrote most of the librettos for his operas, although he told us he was looking for a librettist (1925).

His father was a Portuguese and his mother a Bavarian, who lived in Washington when Sousa was born. He entered the Marine Band when thirteen, having studied theory, composition, and the violin. At eighteen he directed the orchestra at Theatre Comique, a Washington variety house. He played under Offenbach (1876) in Philadelphia and was made director of the Marine Band in 1880. His own band was formed in 1892 and gave the inaugural concert in Plainfield. Although first it tottered, due to his manager's bad judgment, Sousa's faith removed all difficulties and it became synonymous with good playing and satisfactory music.

Sousa was a delightful gentleman, witty, charming, and a fascinating raconteur. He was decorated by foreign potentates and by academies, schools and associations all over the world.

EDWIN FRANKO GOLDMAN (1882) comes from a musical family and of a line of cultivated forebears. He is a nephew to Nahan Franko (once director of the Metropolitan Opera House) and Sam Franko, arranger and conductor of old music and a very fine musician. Part of Edwin's life was in an orphan asylum where he had studied music.

His ideal was to have a symphonic band, and this he has now achieved. He has carried further the ideals of Sousa and at present his band has almost the elasticity and scope of the symphony orchestra. He orchestrates the classics from Bach to Ravel with a masterly grasp until his band is now enjoyed by "the masses and the classes." One of his innovations is the use of silver clarinets rather than the usual wood winds, in order to attain better tone.

His most famous work is *On the Mall,* an irresistible march which his audiences whistle whenever he plays it in Central Park, New York,

and Prospect Park, Brooklyn. He has written romantic songs and other rousing marches and is said to be writing an operetta.

He is an indefatigable worker, pursues his ideals with directness and has a delightful presence and personality.

Before leaving popular song writers, a few worthy contributors to the First World War period in America must be mentioned: Zo Elliot, with his *Long, Long Trail;* Geoffrey O'Hara and his *K-K-Katy*, which was played by the English troops when they entered Jerusalem during the War. O'Hara is responsible for many other songs, and believes firmly in the therapeutic and civilizing effect of music on the masses. Among his songs are *Leetle Bateese* and *The Wreck of the Julie Plante*, and *There Is No Death.* He is Canadian born (1882) and has held many posts as teacher, leader and entertainer in every kind of institution from government and war camps to reformatories!

MUSICAL COMEDY.—Among some of the composers of musical comedies and songs are a long list of successful writers:

Vincent Youmans; Lou Hirsch, author of *The Love Nest;* Rudolph Friml (1884), author of *Firefly, Katinka* and *High Jinks;* Sigmund Romberg (1887), author of *Whirl of the World* (Winter Garden, New York, 1913), *Blossom Time* (1924) on Schubert themes, *The Student Prince, My Maryland, The New Moon.* This gifted man has also written for the sound films. He was Hungarian born and has made America his home since 1909.

Jerome Kern (1885, New York) is responsible for many a good operetta. Among his well-known "shows" are *The Girl From Utah, Oh Boy!, Very Good Eddy, Oh Lady, Lady, Stepping Stones, Sally* (*Look for the Silver Lining* came from this), *Sunny*, and *Show Boat* on Edna Ferber's book, with its *Old Man River*, akin to a Negro folk tune.

Richard Rodgers and Lorenz Hart (d. 1943) have been frequently referred to as the "American Gilbert and Sullivan," because for many years their collaboration produced popular "hits" such as *Connecticut Yankee, Dearest Enemy, The Girl Friend, Present Arms.* Among Rodgers' greatest successes, however, are *Oklahoma!*, an operetta based on *Green Grow the Lilacs* (p. 397), and *Carousel*, based on Ferenc Molnar's *Liliom* (1945), with librettos by Oscar Hammerstein III.

Were it not for the limitations a book like this imposes, we could list many others who are making popular songs popular because they unite their own geniuses with the tenor of the actual need and unconscious demand of the American people.

SUGGESTIONS FOR FURTHER READING

Singing Soldiers. John J. Niles. Scribner.
Read 'Em and Weep. Sigmund Spaeth. Doubleday, Doran.
Jazz Structure and Influence. Aaron Copland. *Modern Music.* Jan., 1927.
The Jazz Formulae. Newman Levy. *The Musical Quarterly.* June, 1924.
An Hour with American Music. Paul Rosenfield. Lippincott.
Jazz. Paul Whiteman and Mary M. McBride. Sears.
Our American Music. John Tasker Howard. Crowell. 1931.
The Book of American Negro Spirituals. James Weldon Johnson. Viking. 1925.
Cowboy Song. and Other Frontier Ballads. John A. Lomax. Macmillan.
American Songs and Ballads. Louise A. Pound. Scribner.
American-English Folk-Songs. Collected in Southern Appalachian Mountains. Cecil Sharp. Schirmer.
Folk-Songs of the South. Ed. by John H. Cox. Harvard University Press.
On the Trail of Negro Folk Song. Dorothy Scarborough. Harvard University Press.
Frontier Ballads. Songs from Lawless Land. Charles J. Finger. Doubleday, Page.
Roll and Go: Songs of American Sailormen. Joanna Colcord. Bobbs-Merrill.
Blues. W. C. Handy. A. & C. Boni.
Spanish Songs of Old California. Charles F. Lummis and Arthur Farwell. Schirmer.
Texas and Southwestern Lore. Ed. by J. Frank Dobie. Texas Folk-Lore Society.
The Land Tiempo. Charles F. Lummis.
One Hundred Folk-Songs of All Nations. Granville Bantock. Ditson.
Sixty Patriotic Songs of All Nations. Granville Bantock. Ditson.
One Hundred Folk-Songs. Cecil Sharp. Ditson.
Afro-American Folk-Songs. H. E. Krehbiel. Schirmer.
So This is Jazz. Henry O. Osgood. Little, Brown.
Jazz, Hot and Hybrid. Winthrop Sargeant. Arrow Eds.
Our New Music. Aaron Copland. Whittlesey House.
The Music Lover's Handbook. Ed., Elie Siegmeister. Morrow.
Questions and Answers on Jazz by Nina Naguid from *Musical Questions and Quizzes* by Marion Bauer. Putnam.
Swing that Music. Louis Armstrong. Longmans, Green, 1937.

38. THE THIRD PERIOD OF AMERICAN MUSIC

American Music, 3rd Period — Lang — Paine — Buck — Chadwick — Parker, Converse and Operas — Mrs. H. H. A. Beach — Women Composers — Stillman Kelley — Other Composers — Rossetter Cole — Nevin, Poet-Composer — Edward MacDowell, Poet Romanticist — Life Here and Abroad — Liszt and Raff — Gives New Impetus to Music — Comparison to Grieg — MacDowell Club and Colony — MacDowell Associations — Huss — Hutcheson — Brockway — Goldmark — Hadley — Schelling — Mildenberg — D. S. Smith — Indian Influence — Farwell — Troyer — Gilbert — Cadman — Skilton — Arthur Nevin — Burleigh, Dett, White, and Johnson — Writers of Songs, Piano Pieces, and Larger Forms.

THE third period of American music might be called the classic period, with Boston, after the Civil War, as the musical center of a definite New England group.

BENJAMIN JAMES LANG, born in Salem (1837-1909), composed but never published his works, yet his influence on American life was deep. He studied with Liszt in Germany and conducted the *Handel and Haydn* and *St. Cecelia* Societies, and the *Apollo* Club. He was also an organist, and the piano teacher of the renowned Arthur Foote, William Apthorp, Ethelbert Nevin, and Margaret Ruthven Lang, his daughter.

JOHN KNOWLES PAINE (1839-1906) wrote in the larger forms and gave the composers of his native land an incentive; some consider that with him American music begins. He first brought music into Harvard in 1862, lecturing without pay. With the advent of Charles Norton Eliot as president, music became part of the curriculum, and Professor Paine became director of the department. Walter R. Spalding followed him in 1906 and Edward Burlingame Hill was the next incumbent, followed by Walter Piston and others.

Paine's *St. Peter* was the first oratorio by an American and was given (1873) in Portland, Maine, his birthplace. He wrote among other things two symphonies, two symphonic poems, an overture to

Shakespeare's *As You Like It*, a prelude to Sophocles' *Œdipus Tyrannus*, and *Azora*, an opera.

His first teacher was Hermann Kretschmar, and later he went to study in Berlin where he conducted his *Mass in D* at the *Singakademie* (1867). Theodore Thomas often played his works. The *Centennial Hymn* by Paine opened the Philadelphia Exposition and met with more approval than Wagner's *Festival March* written for the same occasion. He was a pioneer in many fields and inspired American composers to follow on his faithful and sincere path.

DUDLEY BUCK (1839-1909) was a member of a musical family. Born in Hartford, Connecticut, he left there early for Chicago, Cincinnati and Brooklyn, where he held positions of importance as organist, composer and teacher. He wrote anthems and hymns still in use, organ music, valuable textbooks, popular cantatas, and *Canzonetta and Bolero* for violin and orchestra. His son, Dudley (1869-1941), a teacher of singing in New York and Chicago, composed songs and choruses.

GEORGE CHADWICK of Lowell, Massachusetts (1854-1931), was trained in Europe by Reinecke, Jadassohn and Rheinberger, three men who influenced American music more than any teachers in this country. Jadassohn, whose students numbered many important men, told Louis Elson that Chadwick was the most brilliant in his class.

He came of a musical family and sang in the Lawrence Church choir. While in high school he composed, and entered the New England Conservatory (founded in 1867), but was not advised to study with the idea of becoming a professional. At the age of twenty-two, seeing that his father would give him no encouragement, he went to Michigan where he taught, conducted a chorus, and gave organ recitals, all the while saving money for his subsequent studies abroad.

Chadwick returned to Boston (1880) where he lived the remainder of his life. He became a teacher at the New England Conservatory and later its director (1897). He conducted the Worcester Festival for years and received an honorary A. M. from Yale.

Some of his distinguished pupils were Horatio Parker, Arthur Whiting, J. Wallace Goodrich (organist), and Henry K. Hadley.

Chadwick wrote in the larger forms, including three symphonic sketches for orchestra, three symphonies, one sinfonetta, six overtures; *Judith*, a lyric sacred opera; a morality play, *Everywoman;* many choral works, fifty songs, of which *Allah* is best known, a piano quintet in E flat, five string quartets, and a trio for strings in C minor.

John Tasker Howard says of Chadwick's music, "... our recent composers make our earlier writers seem tame by comparison. Yet there is a steadiness in Chadwick's music ... a freshness that is a matter

of spirit rather than of style or idiom." In the summing up of American achievement he ranks high.

ARTHUR FOOTE (1853-1937) was one of our prominent composers whose training bears the label "made in America," for he never studied abroad. He was born in Salem, Massachusetts, and worked with Stephen Emery, a prominent theory teacher. Foote was graduated from Harvard in 1874, where he studied music in Professor Paine's department. After organ study with B. J. Lang, Foote was organist from 1878 to 1910 in the First Unitarian Church, founded in 1630. He was one of America's leading teachers and influenced many, not only by his teaching but by his constructive criticism. His harmony textbook, written with Walter R. Spalding, is a valuable contribution.

Foote wrote scholarly and beautiful chamber and orchestral music which placed him in the foremost ranks of American composers, but he won the hearts of the entire English-speaking world by his *Irish Folk Song* and *I'm Wearing Awa'*.

HORATIO PARKER (1863-1919) was one of the most unusual composers of this group. His works, particularly his choral writings, stand with some of the best. His mother, who was an organist in Newton, Massachusetts, had a difficult time persuading Horatio to take an interest in music! But at fourteen he suddenly changed and her struggle then was to drag him away from the organ and his musical interests. Chadwick and Emery were his first teachers and later he worked with Rheinberger in Germany. When he returned to America he held posts as organist in several churches and was made professor of music at Yale (1894) where he remained until his death.

In 1894 his best-known work was performed in Trinity Church, New York—an oratorio, *Hora Novissima* (*The Last Hour*), on the Latin poem by Bernard de Morlaix, with English translation by Parker's mother, the author also of the librettos for two other of his oratorios. *Hora Novissima*, an important opus, has been performed not only here, but was the first American work given at the English Worcester Festival. Dr. Parker was commissioned to write for the English festival at Hereford, for which he composed *A Wanderer's Psalm*. This was followed by *The Legend of St. Christopher* which contains some of his most scholarly contrapuntal writing. Cambridge University gave him the degree of Doctor of Music.

Parker won the prize of $10,000 offered by the Metropolitan Opera Company in 1911 for the best opera by an American. This was *Mona*, a story of the Druids, for which Brian Hooker wrote the libretto. It was a worthy work although it was not given after its first season. In 1915 Parker and Hooker won another $10,000 prize offered by the

National Federation of Music Clubs, with an opera called *Fairyland*. It has not been produced since its première in Los Angeles.

FREDERICK SHEPHERD CONVERSE (1871-1940) was the first American to have an opera, *The Pipe of Desire*, produced at the Metropolitan Opera House (1910). Before going to Rheinberger in Munich he had studied with Paine at Harvard and with Chadwick. He returned from Germany in 1898 with his first symphony completed. From 1900 to 1907 he taught at Harvard, and later he became dean of the New England Conservatory. He was living in Boston at the time of his death.

After Honegger wrote his *Pacific No. 231*, with a locomotive as *persona maxima*, Converse created the very amusing *Flivver Ten Million* (tone poem), given by Koussevitzky in 1927. Among his works are *The Mystic Trumpeter*, an orchestral fantasy after Walt Whitman; *California*, tone poem; *Scarecrow Sketches;* quartet for strings in A minor; sonata for violin and piano; *Festival of Pan* and *Endymion's Narrative*, two symphonic poems based on Keats; and *La Belle Dame sans Merci*, a ballad for baritone and orchestra, also inspired by Keats. *The Sacrifice* (opera) was given in Boston, 1911, and he wrote incidental music for Percy MacKaye's *Jeanne d'Arc* in 1906. He also wrote *American Sketches* after Sandburg, *Prophecy* on a text from Isaiah, and a third symphony in 1936.

Converse was proficient and fluent, and in his long list of works illustrates the value of a thorough contrapuntal training combined with a nice imagination.

MRS. H. H. A. BEACH.—And now we arrive at one of the most beautiful characters in American music, Mrs. Beach (1867-1944), composer in the large forms, and one of the important writers of the New England group. Before her second year, Amy Marcy Cheney could sing forty tunes! At fourteen she could improvise like a master, and could transpose Bach fugues. She made her debut as a pianist at sixteen and at seventeen played concertos with the Boston Symphony and the Theodore Thomas Orchestras.

Mrs. Beach, like Arthur Foote, was trained in America. Her first work in large form was a mass sung in 1892 by the Handel and Haydn Society. She next composed a *scena* and *aria* for contralto and orchestra, sung with the New York Symphony Society. It was the first work by a woman and an American to be given at these concerts.

The next year Mrs. Beach was invited to write a work for the opening of the woman's building at the Chicago Columbian World's Exposition. She had two piano concertos and a symphony (*The Gaelic*) to her credit, also a violin sonata, a quintet for flute and strings, many

piano pieces and splendid songs among which must be mentioned *The Year's at the Spring, June,* and *Ah, Love, but a Day.* Her church music, among the most important of our day, includes the beautiful *Canticle to the Sun.*

Mrs. Beach did much to encourage composers. She was never too occupied to be of service to all who needed advice and hope.

AMERICAN WOMEN COMPOSERS.—Many American women have written some fine songs as well as works in the larger forms.

MARGARET RUTHVEN LANG (1867), daughter of B. J. Lang, belongs to the illustrious Boston school. *Irish Mother's Lullaby* is one of her best-known songs, and her *Dramatic Overture* was played by Nikisch with the Boston Symphony Orchestra.

GENA BRANSCOMBE, a gifted choral director of Canadian birth, is known for choral works and song cycles. Among the latter are *A Lute of Jade* and *Songs of the Unafraid.* Among the former are *Pilgrims of Destiny,* a choral drama, *Youth of the World,* and *Coventry's Choir.* She has also written many songs and piano and violin pieces, a *Festival Prelude* for orchestra, and *Quebec,* a symphonic suite.

FANNIE CHARLES DILLON is a gifted composer of orchestral and chamber music, songs and piano works, among which must be mentioned *Birds at Dawn, Melodic Poems of the Mountain Heights Sublime, Birds at Dusk,* and *Harp of the Pines.* She was represented on Josef Hofmann's all-American program.

MABEL WOOD HILL is a writer in many forms. A part of her long list includes *Grania* for orchestra; *The Land of Heart's Desire;* a suite based on Yeat's play, *The Wind in the Willows; Pinocchio,* a pantomime ballet from the popular Italian story; several orchestrated preludes and fugues from Bach's *Well-tempered Clavichord;* and *By the Waters of Babylon,* a choral prelude.

Among others are HELEN HOPEKIRK of Boston; ALICE BARNETT, who has songs on Robert Browning texts to her credit; FAY FOSTER, author of *The Americans Come* of war fame (1918), and her best song, *Dusk in June;* ETHEL GLENN HIER, author of a sextet for flute, oboe, violin, cello, viola, and piano, *Choreographic Poem,* and songs; DOROTHY JAMES, who has written for orchestra and completed an opera; ROSALIE HOUSMAN, writer of songs, piano pieces, and a complete temple service; MARY TURNER SALTER (1856-1938), a melodist well known for the songs *The Cry of Rachel* and *The Pine Tree;* MANA ZUCCA, the composer of *The Big Brown Bear, Rachem,* dozens of songs, piano pieces, and a piano concerto; CARRIE JACOBS BOND, a song writer, famous for *The End of a Perfect Day;*

KATHLEEN LOCKHART MANNING, writer of *Sketches of Paris*, a cycle of six songs. Some other composers are Rhea Silberta, Pearl Curran (1876-1941), Harriet Ware, Eleanor Freer (1861-1942), Lily Strickland, known for her *Lindy Lou* and *Bayou Songs;* F. Marion Ralston, Gertrude Ross, Mary Grever, Clara Edwards, author of *By the Bend of the River, Fisherman's Widow, I Bring You Lilies, Morning Serenade* and many others appearing on song programs; Amy Worth; Marianne Genet (d. 1944), composer of many choral works and songs; and Jessie Gaynor (1863-1921) who wrote children's songs such as *Slumber Boat, Songs to Little Folk, Mother Goose Songs,* and operettas. She wrote for adults too and her daughter, Dorothy Gaynor Blake, is also a composer.

EDGAR STILLMAN KELLEY (1857-1944).—A highly respected composer is Edgar Stillman Kelley, born in Sparta, Wisconsin, with American forefathers dating back to 1650. After study in Stuttgart, Kelley went to California, where he was composer, teacher, critic, lecturer, writer, and light-opera conductor. Later he was professor at Yale, taught in Berlin, was dean of composition at the Cincinnati Conservatory, and after 1910, held a fellowship at Western College at Oxford, Ohio, which gave him the leisure and economic freedom to compose. His orchestral works include incidental music to *Ben Hur; Aladdin; Chinese Suite;* a comic opera, *Puritania; Alice in Wonderland;* two symphonies, *Gulliver* and *New England;* incidental music to *Prometheus Bound;* an important oratorio based on Bunyan's *Pilgrim's Progress;* and the delightful song, *The Lady Picking Mulberries.* His wife, Jessie Stillman Kelley, has been an influence in furthering the cause of American music.

Several of the older school of composers in America, faithful pioneers whose works are rarely heard now, were Silas G. Pratt (1846-1916); Frederic Grant Gleason (1848-1903), who lived and worked in Chicago from 1877 to the time of his death; William Wallace Gilchrist (1846-1916), a writer of cantatas and psalms, Episcopal church music, two symphonies, chamber music, and songs, who spent most of his life in Philadelphia; Homer N. Bartlett (1846-1920), composer of piano pieces; William Neidlinger (1863-1924), writer of many charming children's songs.

FRANK VAN DER STUCKEN (1858-1929), who was born in Texas, but lived in Europe from 1866 until 1884, was the first conductor to give an entire program of American orchestral works in America and also at the Paris Exposition of 1889. For years he was conductor of the Cincinnati Symphony Orchestra and he composed many large orchestral works.

ROSSETTER GLEASON COLE (1866), composer of songs, piano pieces, organ pieces, cantatas, and works for orchestra and cello, takes his themes from American and general sources. He is organist in Chicago, teaches at Northwestern University, and had charge of the music courses of the summer session of Columbia University for many years. He has held important posts and taken numerous prizes. His cantata *The Rock of Liberty* was sung at the Tercentenary Celebration, 1920, of the settlement of Plymouth.

ARNE OLDBERG, born in Youngstown, Ohio (1874), is director of the piano department of Northwestern University (Illinois) and has written orchestral works, symphonies, concertos and overtures. He has also composed much chamber music.

There are also Harry Rowe Shelley (1858), writer of church music; James H. Rogers (1857-1940), composer of teaching pieces for piano and many fine songs, including a cycle *In Memoriam*, a heartfelt expression of sorrow in beautiful music; Wilson G. Smith (1855-1929), composer of many piano teaching pieces and writer on music; Ernest Kroeger (1862-1926) of St. Louis, who also used Indian and Negro themes in works for orchestra and piano; Carl Busch (1862-1943) of Kansas City, composer of orchestral works, cantatas, music for violin, and many songs, in some of which we meet the Indian; Louis Coerne (1870-1922), composer of opera and of works for orchestra. In California William J. McCoy (1848-1926) and Humphrey J. Stewart (1856-1932) composed church music and wrote often for the yearly outdoor "High Jinks" of the San Francisco Bohemian Club, in which many important composers have been invited to assist; Domenico Brescia (1866-1939), a South American composer in San Francisco, wrote interesting chamber music played at the Berkshire Chamber Music Festivals; and Albert Elkus, a composer of serious works for orchestra and piano, head of music at the University of California. A New York composer, Eastwood Lane, has caught the spirit of the American people in effective piano pieces.

ETHELBERT NEVIN—POET-COMPOSER (1862-1901) told his father that he would not mind being poor all his life if he could be a musician! And the father, a music lover himself, allowed his sensitive, poetic son to study in America and in Europe. Perhaps his mother had something to do with the decision, for she, too, was so fond of music that her grand piano was the first to cross the Allegheny Mountains into Edgeworth, the town near Pittsburgh where the Nevin children were born.

Nevin was a romanticist who found the medium of his expression in short songs and piano pieces. He had a gift of melody surpassed by

few and he reached the heart as perhaps no other American except Stephen Foster. *Narcissus* for piano and *The Rosary* have swept through this country selling in the millions. *Mighty Lak' a Rose,* published after his early death, was a close third. Several others may be ranked among the most popular of America's songs. Nevin was what Walt Whitman would have called a "Sweet Singer."

For many years New York has been the American center of music. Few of the people in musical life are native New Yorkers, but have come from all parts of the States and Europe to this musical Mecca.

EDWARD MACDOWELL.—Our greatest romanticist and poet-composer is Edward MacDowell (1861-1908). Some of the romanticism of the early 19th century has become mere imitation of the style which arose as a protest against the insincere forms of the 18th century. But the true spirit of romance never dies and never becomes artificial; such romance had MacDowell. He was always a poet, always himself, and in spite of his Irish-Scotch inheritance, German and French training and love of Norse legends, he expressed MacDowell in every note. He lived before we questioned, "How shall we express America in music?" In fact he was against tagging composers as American, German, French, and so on.

Edward MacDowell, born in New York City, began piano lessons when he was eight. His first teacher was Jean Buitrago, and he had a few lessons with the brilliant South American, Teresa Carreno, who later played her pupil's concerto with many world orchestras. At fifteen, he entered the Paris Conservatory, where he met a young fellow with strange musical ideas—Debussy.

While there, MacDowell studied French, and during a lesson amused himself by drawing a picture of his teacher. When caught, the teacher, instead of rebuking him, took the sketch to a friend, a master of the *Ecole des Beaux Arts*. The artist offered to train him without charge, but MacDowell decided he would stick to music.

In 1876 he became a pupil of Savard in composition and Marmontel in pianoforte at the Paris Conservatory. Soon MacDowell felt he had learned all he could in Paris and moved on to Stuttgart, where Joachim Raff became his friend and teacher and introduced him to Liszt, who also was his friend and appreciator. Liszt invited him to play his first piano suite at Zurich (1882).

He married a pupil of his, Marian Nevins of New York, 1884, and they settled in Wiesbaden until 1887 when they went to Boston. He made his first appearance with the Kneisel Quartet as pianist (1888). He taught and toured, playing his piano concertos with the Boston Symphony and the Theodore Thomas Orchestras. He became well

established after three impecunious years. He played his second concerto (1903) with the London Philharmonic and his renown was so great that Columbia University called him to be the first incumbent of the Center Chair of Music, under the presidency of Seth Low. Through a series of unkind onslaughts of the Fates after Seth Low's death, too complicated and unverified to report, this poet soul resigned in 1904. His health broke as the result of an accident and for several years he was invalided. All the attention of physicians, devoted wife, and friends could not restore his memory, and he died in New York, 1908, and now lies buried in Peterborough, New Hampshire. A natural boulder from which he often watched the sunset marks the spot—fitting for one who was an intense reflector of the moods of Nature or, as Rollo Walter Brown calls him in *Lonely Americans*, *"A Watcher of the Winds."*

Some illustrious men have statues erected to them, but MacDowell, who often had said he wished other artists could share the infinite loveliness of his home in Peterborough, has the MacDowell Colony as tribute to his memory. There creative artists are privileged to go in summer to work in peace and beauty. This paradise is due to the efforts of his wife, who toured as a pianist to raise funds for the Colony's maintenance and, with a group of friends, formed the MacDowell Association to perpetuate the project. Shortly before he died the MacDowell Club of New York was founded to promote "a sympathetic understanding of the correlation of all the arts, and of contributing to the broadening of their influence, thus carrying forward the *life purpose of Edward MacDowell.*" Numerous MacDowell clubs have been formed throughout America.

Eugene Heffley (1862-1925), an intimate friend of MacDowell and first president of the MacDowell Club, did much to make known the greatest American composer's work, as well as to introduce Charles Griffes, Debussy, Ravel, Scriabin and others, the value of whose new ideas he recognized.

His Work.—"Edward MacDowell," says Rollo Walter Brown, "meant to prove that there was a place for a serious musician in the United States of America. He meant to come home and occupy himself and reveal its possibilities to others."

And MacDowell did give music in America a new impetus, not an easy thing in 1888. He was essentially a piano composer. He said that he would rather write what he could play and hear often than what he probably could hear only two or three times with an orchestra. He was a poet and wrote many of his own lyrics to his poignantly lovely songs, among which are *Menie* (1889), *Thy Beaming Eyes*, *The Sea*

(1893) to Howell's poem, *The Swan Bent Low to the Lily* (1898).

MacDowell is often compared to Grieg. Both are romanticists and yet are impersonal as though they were describing feelings rather than living them. In this MacDowell foreshadowed impressionism.

He wrote four great sonatas; *Tragica*, op. 45 (1893), *Eroica*, op. 50 (1895), *The Norse*, op. 57 (1900), and the *Keltic*, op. 59 (1901). MacDowell believed in a relationship between the themes in sonata form. He is extraordinarily fine and characteristically himself in his *Sea Pieces*. *Fireside Tales* and the *New England Idyls* are exquisite results of a tone poet's imagination.

He wrote two piano concertos (A minor, op. 15, and the well-known D minor, op. 23); the symphonic poems *Hamlet*, *Ophelia* (op. 22), *Lancelot and Elaine* (op. 25), *Lamia* (op. 29); *The Saracens*, *The Lovely Alda*, two fragments for orchestra (op. 42). *Two Indian Suites*, *The Scotch Poem*, *The Eagle*, *Twelve Virtuoso Studies* (1894), *Woodland Sketches* (which includes *To a Wild Rose*, *To a Water Lily* and *From an Indian Lodge*), and ranking with his fine *Scotch Poem*, *The Eagle*, and *Menie* are the *Novellette*, *Improvisation*, and *Polonaise*.

"MacDowell," says Rollo Brown, "talked more and more about having composers write poetic conceptions if America were to produce music." Olin Downes says, "Who shall know this if not the first and truest poet of music that America yet produced" (December 29, 1929, *New York Times*), and speaks of MacDowell's fine pages, "such as those of the sonatas, of the second piano concerto, and certain of the short piano pieces, which remain unique, eloquent, articulate of one of the most gifted and sincere of American composers."

Henry Holden Huss (1862), a New Yorker, aims at classic ideals as a composer, pianist, and teacher. Among his finest works are a beautiful piano concerto; *The Seven Ages of Man*, for baritone and orchestra, and *Ave Maria*, a woman's chorus; *Cleopatra's Death*, for soprano and orchestra, excellent songs and piano pieces; and *To the Night*, one of the finest American tone poems in impressionistic genre. Huss was a student of O. B. Boise (1845-1912), the American theorist and teacher, his erudite father, George J. Huss, an American teacher of an earlier period, and Reinecke in Germany.

Ernest Hutcheson (1871), president of the Juilliard Graduate School until 1945, is of Australian birth. He was a pupil of Max Vogrich, a Transylvanian who spent some years in America as composer and musical editor, and of O. B. Boise. Hutcheson taught at the Peabody Institute, Baltimore, and from 1911 to 1944 was head of the piano department at Chautauqua Institution. His compositions include a symphony, a double-piano concerto, and some valuable arrangements.

He has been one of the leading piano virtuosi of the century and has had influence in American music through his vast array of successful pupils.

HOWARD BROCKWAY (1870), born in Brooklyn, has done much for music in America. He harmonized Loraine Wyman's *Kentucky Mountain* songs, composed a symphony played by the Boston Symphony Orchestra (1907), a suite, ballad-scherzo for orchestra, and many piano works. He has lived and taught in New York for years.

Brockway and Boise also taught at Peabody Institute, Baltimore, one of the important music schools, which was under the direction of Otto Ortmann from 1928 to 1942. In 1942 Reginald Stewart, Canadian pianist and conductor, became its director, and conductor of the Baltimore Symphony as well.

GEORGE F. BOYLE (1886) was another professor at Peabody Institute. His works include piano pieces, songs, and orchestral works. He is an Australian by birth and has taught in New York and Philadelphia.

RUBIN GOLDMARK (1872-1936) was the first teacher of composition at the Juilliard Graduate School in New York, his birthplace. He was president of *The Bohemians*, a musical club which exists to aid needy musicians, and he played a brilliant part in New York's musical life. His uncle was Carl Goldmark, the Hungarian composer (Chap. 29). Rubin Goldmark wrote several important tone poems, *Samson*, *Gettysburg Requiem*, *Negro Rhapsody*, based on Negro themes, chamber music, and piano and violin works. He had several famous pupils: Frederick Jacobi, Aaron Copland, George Gershwin, Ulrich Cole, Nicolai Berezowski, Vittorio Giannini, and others. He studied with Anton Dvorak at the National Conservatory of Music. His knowledge was profound and every composition from his pen was a valued addition to American music.

HENRY KIMBALL HADLEY (1871-1937), although a New Englander by birth, spent much of his early life in Germany, where he received sound orchestral training. He conducted in Seattle, Washington, San Francisco, and New York, was director of the Manhattan Symphony Orchestra, 1929 to 1932, and before that, assistant director of the New York Philharmonic-Symphony. He was very successful as a composer in all forms—four symphonies, the second of which won the Paderewski prize (1901), *In Bohemia*, concert overture, *The Culprit Fay*, tone poem, another prize winner, and *Lucifer*, a tone poem (1915), a Symphonic Fantasia, *Othello*, *The Ocean*, an oriental suite, three ballet suites, and a concerto for cello and orchestra; operas performed by leading companies, *Safié*, *Azora Daughter of Montezuma*, *The Atonement of Pan*, *Bianca*, which also won a prize, and *Cleo-*

patra's Night, his best opera, given at the Metropolitan Opera House (1920). His choral works are excellent, particularly his *Ode To Music,* the secular oratorio, *Resurgam,* and his imaginative *Mirtil in Arcadia,* besides 150 songs. In conclusion, Hadley won more prizes and more commissions for works for special occasions than any one we can think of!

ERNEST SCHELLING belongs among the composers and pianists who began by being infant prodigies. New Jersey was his birthplace (1876). His career, which ended in his death in 1939, had a brilliance common to few. He was a student of Moszkowski and Paderewski, Leschetizky, Huber, and others, was a major in the First World War, and for a few years after an automobile accident (1919) he retired from the concert stage as a pianist. He was a conductor of the New York Philharmonic-Symphony Orchestra and led the young folks' concerts with delightful baton. His most important works were *A Victory Ball* for orchestra, on Alfred Noyes' poem, one of the best diatribes in satire against war; *Impressions from an Artist's Life,* variations for piano and orchestra; *Legende Symphonique,* symphony in C minor, violin concerto, *Morocco,* a tone poem, and other works for piano and orchestra.

ALBERT MILDENBERG.—Another talented composer whose promising career was interrupted by an early death was Albert Mildenberg (1878-1918). His opera, *Michael Angelo,* was lost in shipwreck, although Mildenberg was saved. Courageously he rewrote it for the Metropolitan Opera House competition which Horatio Parker won—but it never reached the judges. It disappeared once more! Again this dauntless man rewrote it, but he was too exhausted by illness which finally resulted in his death to do anything more about it. Probably this is as tragic a story of a composition as is known to musical history. Puccini saw the score of *Michael Angelo,* it is related, when Mildenberg was in Italy. The younger composer complained about the difficulty of an American getting a hearing in America and the famous Italian took him to the window and pointing to his white hairs said, "These were caused by *La Bohème* in Italy!" Mildenberg wrote among other things some excellent songs, *The Violet, I Love Thee,* and *Astarte.*

DAVID STANLEY SMITH, dean of the department of music at Yale University, was Horatio Parker's successor, and Bruce Simonds has followed him. He is a native of Toledo, Ohio (1877), but because of his training, and graduation from Yale (1903), where he has studied and taught for so long, he is regarded as one of the New England group. He is a most serious composer. Several of his string quartets were played by the Kneisel Quartet (1886-1917), an organization

which had a tremendous part in developing musical taste in America. The Flonzaley and other quartets have also played his works.

INDIAN INFLUENCE.—There are people in Europe who think that unless American music reflects the Negro, jazz, or blues, Indian war whoop or tomahawk vocabulary, it is not American! This sounds ridiculous to us, but nevertheless we have composers who have made beautiful use of Negro and Indian material, which, of course, *is* America. But while speaking of what Europeans think is American, and what is not, let us remind you that much, for example, of Spanish or Italian music, though highly characteristic of Spain and Italy, may seem utterly un-Spanish or un-Italian to us. Therefore, *we* must decide what is and what is not American, whether it be based on jazz rhythm, Indian, Negro, or any other source. In other words, international forms, infused with the American spirit, are American.

ARTHUR FARWELL was born in St. Paul, Minnesota (1872). He attended the Massachusetts Institute of Technology, and stayed in Boston, having decided to become a composer. He studied music with Homer Norris (1860-1920), a Boston organist and composer, whose cantata *Flight of the Eagle* was based on a Walt Whitman poem. Farwell was also a pupil of Humperdinck in Berlin and Guilmant in Paris. Indian music research, in which he is a pioneer, led him to live among the redskins and to make phonographic records of hundreds of tunes. He is also interested in community singing and music for the people. Practically a new field were his settings for Percy MacKaye's pageants *Caliban* and *The Evergreen Tree*.

Farwell founded the Wa-Wan Press at Newton Center (1911), because he felt that publishers were not inclined to accept American works. This gave creative impulse and practical assistance to many American composers among whom were Henry F. B. Gilbert, Edgar Stillman Kelley, and Harvey Worthington Loomis.

HENRY FRANKLIN BELKNAP GILBERT, born in Somerville, Massachusetts (1868-1928), brings us into an interesting field, the study of Negro and Indian folk music. After working with Edward MacDowell as his first pupil in composition, Gilbert turned his attention to a thorough investigation of Negro music, resulting in orchestral works based on Negro themes such as *American Humoresque*, *Comedy Overture on Negro Themes*, *American Dances*, *Negro Rhapsody*, and *The Dance in Place Congo*, a symphonic poem which was mounted as a ballet at the Metropolitan Opera House (1918), based on five songs of Louisiana Creoles.

Gilbert said that the *Comedy Overture* was rescued from a wreck that was to have been a Negro opera, based on Joel Chandler Harris's *Uncle Remus*. The *American Humoresque* is based on old Negro minstrel tunes like *Zip Coon*, *Dixie*, and *Old Folks at Home*.

Gilbert was of the Wa-Wan Press circle, and one of the first to take Dvorak's advice and use American folk themes.

CARLOS TROYER, a Californian, spent his life in collecting Zuni and Mojave-Apache songs, and his violin often saved his life by charming the savages. Puccini in *The Girl of the Golden West* used a Zuni folk tune, obtained from Arthur Farwell.

HARVEY WORTHINGTON LOOMIS (1865-1930), a pupil of Dvorak, contributed a piano version of Omaha Indian melodies to the Wa-Wan Press (1904) called *Lyrics of the Redman*. In the preface Loomis shows that Indian themes should be used impressionistically, for he says: "If we would picture the music of the wigwam and the war path we must aim by means of the imagination to create an art work that will project, not by *imitation* but by *suggestion*, the impression we have ourselves received in listening to this weird savage symphony in its pastoral *entourage* which, above all, makes the Indian's music sweet to him."

CHARLES WAKEFIELD CADMAN (1881), born in Pennsylvania, well known for his *From the Land of the Sky-Blue Water* and *At Dawning*, is another American who has worked with Indian materials gathered at first-hand. His opera *Shanewis* was given at the Metropolitan Opera House (1918), and since then he has been writing in the larger forms as well as songs in American idioms. Among his Indian-themed works are: *Spring Song of the Robin Woman* from *Shanewis*, using a Cheyenne melody recorded by Natalie Curtis Burlin; *The Sunset Trail*, little less than grand opera; *Thunderbolt Suite* for a drama by Norman Bel Geddes; his best opera, *The Witch of Salem;* instrumental works, *Oriental Rhapsody*, *To a Vanishing Race*, and many other works. Among his later works are a *Suite on American Folk Tunes*, *Dark Dancer of the Mardi Gras*, and a concerto for cello.

He has worked hard against great odds and still exudes youth and a spirit of undaunted eagerness to achieve more and even greater works. He is one of our most popular composers, and has identified himself with the musical life of Southern California.

CHARLES SANFORD SKILTON (1868-1941) also used Indian themes to advantage. A New Englander by birth, he studied in Europe and learned to orchestrate his Indian music with a genuine feeling for the primitive. He became interested in red-man music "when an Indian

pupil," says Howard, "offered to trade tribal songs for harmony lessons." He was professor of music at the University of Kansas at Lawrence, Kansas.

Among his works are *Indian Dances,* arranged for every kind of recording instrument and for large and small orchestra groups; *Suite Primeval,* in two parts, string quartet in D minor, and sonata in G minor for violin and piano. He wrote two Indian operas, *Kalopin* and the *Sun Bride,* and many works not on Indian themes.

ARTHUR NEVIN (1871-1943), brother of Ethelbert Nevin, founded his chief works on his knowledge of the Blackfeet Indians. His opera *Poia* is based on the legends of these red men. It was given in Germany and Humperdinck assisted in making the German libretto. *Twilight,* later named *A Daughter of the Forest,* was given by the Chicago Opera Company in 1918. Among his works, numbering over 150, there are four orchestral compositions.

HOMER GRUNN (1880), who taught piano in Phoenix, Arizona, profited by the opportunity to gather Indian tunes, which he has put into songs, a music-drama, and orchestral works.

THURLOW LIEURANCE (1897), one of the latest recruits to Indian lore, is well known for *By the Waters of Minnetonka,* and a music drama in which he has used Indian themes tellingly, particularly a Navajo blanket song.

HARRY THACKER BURLEIGH, for many years baritone soloist of St. George's Church and a member of the choir at Temple Emanu-El, New York, is best known for his arrangement of *Deep River.* This famous Negro composer has arranged many spirituals without changing their character. He is an accomplished musician, and has written music other than Negro, such as the song *Little Mother of Mine.*

Burleigh was born in Erie, Pennsylvania (1866). He won a scholarship to the National Conservatory in New York (1892). Dvorak, who taught there, became interested in Negro songs through this able youth, and probably his Symphony *From the New World* was enriched by the friendship between the two (Chap. 34).

R. NATHANIEL DETT (1882-1943), on the other hand, rightly emphasizes the unique characteristics of the Negro heritage. His *Juba Dance* for piano is a gem of Negroid music. His choral settings are splendid, and *The Ordering of Moses* is a truly inspiring oratorio. He published *Religious Folksongs of the Negro* and four books of Negro spirituals. He conducted with great success the Hampton Choral Union while he was director of music from 1915 to 1935 at Hampton

Institute in Virginia. He was born in Canada, went to school at Niagara Falls, and was musically trained in Oberlin College and at Columbia University.

CLARENCE CAMERON WHITE, another Negro composer, whose arrangement of *Nobody Knows the Trouble I've Seen* has been used by many great violinists, including Kreisler and Spalding, was trained at Oberlin and studied with the eminent English Negro, Coleridge-Taylor. He plays the violin as a virtuoso, and his *Bandanna Sketches* for violin and piano are deservedly well known. He has to his credit forty spirituals, a string quartet, a *Negro Rhapsody* for orchestra, and an opera, *Ouanga.*

(JOHN) ROSAMOND JOHNSON, who was at one time director of a music settlement school for colored people in New York, began his musical efforts in the lighter vein. He wrote for vaudeville, for Bert Williams, and for Cole and Johnson's *Shoo-Fly Regiment.* He is a faithful interpreter of Negro spirituals and has toured the world with Taylor Gordon. He wrote *Lift Every Voice and Sing* to words written by his unusually gifted and erudite brother, James Weldon Johnson, producer of authoritative books on spiritual lyrics and much material bearing on the life of the Negro.

SOME WELL-KNOWN COMPOSERS.—Due to the limitation of space, it is impossible to include biographical sketches of all Americans who have done worth-while work. Therefore we have compiled the following list which is by no means exhaustive:

SONG WRITERS.—Harrison Millard, Oscar Weil, John Hyatt Brewer, Clayton Johns, James H. Rogers, Frank Lynes, Charles B. Hawley, Charles Whitney Coombs, Alfred G. Robyn, William C. Hammond, Homer A. Norris, Isidore Luckstone, R. Huntington Woodman, William Arms Fisher, William H. Neidlinger, Frederick Field Bullard, Sidney Homer, Louis Koemmenich, Daniel Protheroe, Frank Seymour Hastings, Clarence Lucas, H. T. Burleigh, Victor Harris, Bruno Huhn, Percy Lee Atherton, Walter Henry Rothwell, Charles Fonteyn Manney, Francisco di Nogero, George A. Grant Schaeffer, Eugen Haile, Edward Horsman, Oscar G. Sonneck, Charles Gilbert Spross, Henry Clough-Leighter, Hallett Gilberté, Arthur Bergh, Oley Speaks, John Beach, Louis Campbell-Tipton, Blair Fairchild, Constance Mills Herreshoff, Mary Helen Brown, Frank La Forge, Alexander Russell, Marshall Kernochan, Amy Ashmore Clark, F. Morris Class, Ward Stephens, Bainbridge Crist, Carl Deis, Florence Turner Maley, Florence Parr Gere.

ORCHESTRAL AND CHAMBER MUSIC.—Carl Busch, Frederick Stock, Frank E. Ward, Felix Borowski, J. P. Dunn, Franz C. Bornschein,

Arthur Bird, Gustave Strube, Arne Oldberg, Blair Fairchild, Alexander MacFayden.

CHAMBER MUSIC.—Adolph M. Foerster, Abraham W. Lilienthal, Samuel Baldwin, Edmund Severn, Louis Adolphe Coerne, Frederick Ayres, John Beach, Heniot Levy.

PIANOFORTE.—Hermann Adolph Wollenhaupt, Sebastian Bach Mills, Emil Liebling, Max Vogrich, Constantin Sternberg, Rafael Joseffy, Percy Goetschius, William H. Sherwood, Wilson G. Smith, Arthur Bird, George Templeton Strong, Carl V. Lachmund, Bruno Oscar Klein, William H. Berwald, Louis Victor Saar, Benjamin Lambord.

OPERA AND ORATORIO.—William J. McCoy, Julian Edwards, Pietro Floridia, Ernest Carter, Joseph C. Breil, Mary Carr Moore, Theodore Stearns, Frank Patterson, John Adam Hugo, Paolo Gallico.

SUGGESTIONS FOR FURTHER READING

Our American Music. J. T. Howard. Crowell.
How Music Grew. Bauer and Peyser. Putnam.
Afro-American Folk-Songs. H. E. Krehbiel. Schirmer.
The New Negro. Alain Lock, Editor. A. & C. Boni.
Seven Negro Exaltations. John J. Niles. Schirmer.
Negro Spirituals. Nathaniel R. Dett. John Church Co.
The Book of American Spirituals. James Weldon and J. Rosamond Johnson. Viking.
The Idealization of Indian Music. Charles Wakefield Cadman. *The Musical Quarterly.* July, 1915.
American Indian Cradle Songs. Natalie Curtis. *The Musical Quarterly.* Oct., 1921.
The Indians' Book. Natalie Curtis. Harper.
Lonely Americans. Rollo Walter Brown. Coward-McCann.
Edward MacDowell, A Study. Lawrence Gilman. John Lane.
Edward MacDowell, A Great American. John F. Forte. Kegan, Paul, Trench, Trubner.
A Study of Horatio Parker. David Stanley Smith. *Musical Quarterly.* April, 1930.
Art-Song in America. William Treat Upton. Oliver Ditson.
Horatio Parker. Isabel Parker Semler. Putnam.
International Cyclopedia of Music and Musicians. Ed., O. Thompson. Dodd, Mead.

39. TWENTIETH-CENTURY AMERICA

Fourth Period of American Music — Impressionists — Charles M. Loeffler — J. A. Carpenter, First Native-Born Impressionist-Romanticist — E. Whithorne — Edward B. Hill — Charles T. Griffes — Marion Bauer — Negro Themes — Powell and Morris — Guion — Still — Gruenberg — Opera — Deems Taylor — Copland — Roy Harris — Cowell — Haubiel — Howard Hanson — Stoessel — Sowerby — Charles Ives and American Innovation — Ruggles and New Timbres — Other Living American Composers — Foreign-Born Americans — Bloch, Ornstein, Grainger, Engel, Varese and Others — Organizations of Benefit to Composers — Foundations — Scholarships — Prizes — Schools — Publications — Societies for Presenting Modern Music — Renaissance of Amateur Music Projects.

THE fourth period of American music brings the record into the 20th century, a time of change in music as in all forms of art and thought.

CHARLES MARTIN LOEFFLER (1861-1935) is the bridge between French and American impressionism. He was not an imitator of Debussy as has often been charged, but he reacted to the same causes which resulted in Debussy's impressionism (Chapter 40).

Each man is the sum of his experiences. To Loeffler's early life can be traced definite trends in his music: his French birth in Alsace; his early childhood in Russia; later years in Hungary where he heard Gypsy music; his violin study in Berlin with Joachim and the return to France drawn by a natural affinity.

Settling in Boston (1882) he found himself among German musicians. His was a new voice. Neither romantic nor classical, his music was of the newer impressionistic school, which had a difficult road in France and in this country where it was misunderstood.

For fifty-three years he lived in Massachusetts, twenty of them at the second desk of the Boston Symphony Orchestra. He was the first in America to write music in the vein of the late 19th century of France.

Although foreign born, he did all of his composing in America.

Philip Hale wrote (1895) that Loeffler "believes in tonal impression rather than in thematic development." that he "has the delicate sentiment, the curiosity of the hunter after nuances, the love of the macabre, the cool fire that consumes and is more deadly than fierce, panting flame."

Loeffler was an extremely fastidious, self-critical workman. His compositions were the product of a born impressionist not one by development. His earliest songs (1902) prove this. He was indifferent to all criticism save his own. Paralleling in music the symbolist movement, or reflecting his study of Gregorian plainsong, ranging for his subjects from Virgil to Yeats, he was a unique composer. His works include the symphonic poem *La Mort de Tintagiles* (*The Death of Tintagiles*) based on Maeterlinck's play, an expression of youth and death; *A Pagan Poem,* after an eclogue of Virgil, imaginative and richly impressionistic; the song cycle *La Bonne Chanson* (*The Good Song*) after Verlaine; *Hora Mystica* (*Mystic Hour*), a choral symphony for orchestra and men's voices, in a mood of religious meditation and in exaltation of Nature, with felicitous use of Gregorian tunes, as in the reverent *Canticle to St. Francis; La Villanelle du Diable* (*The Ballad of the Devil*); *Psalm 137* with female chorus; *For One Who Fell in Battle,* an eight-part mixed chorus; *Les Veillées de l'Ukraine* (*The Ukrainian Night Watch*), a concerto for violoncello and orchestra; *Spanish Divertissement* for orchestra and saxophone, which he used with beauty and skill; a string quartet, *Music for Four Stringed Instruments;* four rather austere songs with piano and viola; the charming rhapsodies *L'Etang* (*The Pool*) and *La Cornemuse* (*The Bagpipe*) for oboe, viola, and piano, melancholy in mood and impressionistic in method; four English songs, among them *To Helen;* two Yeats songs, *The Wind among the Reeds,* an unusual blend of Irish fantasy and French impressionism.

John Alden Carpenter is the first native impressionist. Although he was not a mere imitator, his earliest songs (1912) were frankly of the French school. He was born (1876) in Park Ridge, Illinois, and educated at Harvard, where he studied music. Later he worked in Rome with the English composer Sir Edward Elgar (Chap. 31). He is unique in having been both a businessman and one of America's eminent composers.

Carpenter's tendencies are impressionistic, and he well understands the charm of rich and unusual harmonies, the use of modern melodic and orchestral effects, and the effect and the value of humor in music. He successfully reproduces the mood of his lyrics and his choice of poets shows his discrimination: Verlaine, Yeats, Lanier, Tagore, Barnes,

Sassoon, and Wilde. His unusual gift for transmuting each word into its musical counterpart is fundamental impressionism. No one has better clothed Tagore's *Gitanjali* in music than Carpenter in *The Sleep that Flits on Baby's Eyes* and *When I Bring to You Colored Toys.* Fine suggestion rather than a concrete orientalism is apparent in the Chinese song tone-poems, *Watercolors.* Humor, fantasy, and his characteristic tonal skill are amusingly contrived in the *Adventures in a Perambulator,* which describes the sensations and emotions of a baby wheeled about by its nurse, and in its various themes shows Carpenter's ability to express American life. In the "lighthearted conversation between piano and orchestra, mostly rhythms, American, oriental and otherwise" of his *Concertino,* he proclaims himself American; with the same skill of workmanship and native politeness one finds in his songs, he introduces interesting cross-rhythms, five-eighth measures, a typical waltz but with a new treatment that is less of France and more of this country.

A beautiful work of its kind is the ballet pantomime after Oscar Wilde's *The Birthday of the Infanta,* performed by the Chicago Opera Company. Very different is his jazz pantomime *Krazy Kat* after George Herriman's newspaper comic strip. Here the aristocrat seeks democracy and handles his theme in native lingo with his individual harmonic twists and forms. He uses impressionistic jazz, which although finely experimental, falls in line with a newly developed style which showed America to Americans. He relentlessly exposes our crudities, our humor, frailties and independence, the function of an American composer. This realism expresses America as frankly as the atonalists and polytonalists in Europe express their feelings in a protest against the blanketing impressionism of Debussyism (Chaps. 41 and 42). Therefore in *Skyscrapers,* the ballet given at the Metropolitan (1926), he reaches the apogee of American realism. Carpenter has passed through interesting metamorphoses out of which a phase of American composition has gradually evolved with its own accent and grammar.

Later compositions for orchestra include *Sea Drift; Danza; Patterns,* written for the fiftieth anniversary of the Boston Symphony Orchestra (1931); Symphony No. 2; *The Anxious Bugler;* a Concerto for Violin and Orchestra; and a Piano Quintet.

EDWARD BURLINGAME HILL (Cambridge, 1872), grandson of a former president of Harvard and son of the professor of chemistry, followed in their footsteps as the chairman of the Division of Music (1928-1937) after graduating in 1894 and having taught music there since 1908. He specialized in the study of French music and is the author of an important book, *Modern French Music.* He is a Chevalier of the Legion of Honour and a member of the National Institute of

Arts and Letters. He believes in thorough technical training for the American and has watched with interest the American style evolving. He has written in many forms. Among his compositions for orchestra are the two *Stevensonia* suites, three symphonies, *Lilacs*, orchestral poem on Amy Lowell's verses, several symphonic poems, *Concertino* for piano and orchestra, and one for string orchestra; and in chamber music, a sonata for clarinet and piano, sextet for wind instruments and piano, and a string quartet; *Jazz Study* for two pianos; *The Nuns of the Perpetual Adoration* for women's voices; and songs.

CHARLES TOMLINSON GRIFFES.—Norman Peterkin in *The Chesterian* said of Griffes (1884-1920), "Like many of the young composers the world over, he was influenced by and temperamentally attracted to the methods and innovations of Debussy and Ravel and later to some of the advanced Russians. However, he was never enslaved by these elements he needed to set free his own personality."

His early death robbed America of one of the most promising men of music, for he was able to step from his early methods (impressionism) into a patent originality. His tendency was toward absolute music. In the *Piano Sonata*, his last work, he reached an almost austere idiom. He was fundamentally a serious student, reticent, modest, sincere, to whom public opinion meant little.

Born in Elmira, New York, his first studies were made with Mary S. Broughton, who recognized her young pupil's unusual talent and took him to Germany. His work in composition was done with Humperdinck and Rufer, and from 1907 until his death, he taught music at Hackley School in Tarrytown, New York.

His first German songs, which include *We'll to the Woods and Gather May* and *By a Lonely Forest Pathway*, show his thorough immersion in German romanticism.

His sensitiveness to impressions is seen in the event which marked a turning point in his life. In his pension he heard an unfamiliar type of composition played in a near-by apartment. He was so impressed that he went to the pianist's door and found Rudolph Ganz playing Ravel's *Jeux d'eau*. A new Griffes thereafter appeared in his two Oscar Wilde songs, *La Fuite de la Lune* (*The Flight of the Moon*) and *Symphony in Yellow*. His next three works reveal our first important piano composer after MacDowell's death. He appears in *Three Tone Pictures*, the *Lake at Evening*, *The Night Winds*, and *The Vale of Dreams*, as an impressionist-romanticist. Assuredly French in atmosphere and delicacy, they are far from imitation, but from the hand of a creative mind seeking "the new, the great unfound."

His love for oriental folklore, for the mystic and tenuous beauty and poetic imagery of Fiona MacLeod's poems, is reflected in his work. *The Lament of Ian the Proud, Thy Dark Eyes to Mine, Dark Rose of My Desire,* and his piano pieces, the *Roman Sketches,* suggested by poems of William Sharpe, are examples of pure impressionism with individual sweep and power. They include the well-known *White Peacock, The Fountain of the Acqua Paola, Clouds,* and *Nightfall. Scherzo, Nocturne, and Barcarolle* are equally beautiful and atmospheric.

His early dramatic works show a decided flair for the stage. He worked with Irene Lewisohn at the Neighborhood Playhouse and produced a ballet, *The Cairn of Koridwen.* His last work was *Salut au Monde,* based on Walt Whitman's poem, in which he attempted definite simplification of technical means and musical expression.

Lawrence Gilman, American critic, said of him: "He was a poet with a sense of comedy ... Griffes had never learned how to pose—he would never have learned how if he had lived to be as triumphantly old and famous as Monsieur Saint-Saëns or Herr Bruch or Signor Verdi.... It was only a short while before his death that the Boston Symphony Orchestra played for the first time (in Boston) his *Pleasure Dome of Kubla Khan* ... and the general concert-going public turned aside ... to bestow an approving hand upon this producer of a sensitive and imaginative tone-poem who was by some mysterious accident, an American! ... He was a fastidious craftsman, a scrupulous artist. He was neither smug nor pretentious nor accommodating. He went his own way—modestly, quietly, unswervingly ... having the vision of the few ..." *The Pleasure Dome of Kubla Khan* for orchestra, his *Poem for Flute and Orchestra,* his string-quartet sketches on Indian themes and his *Piano Sonata,* all show a great promise broken by an untimely death. In less than forty compositions Griffes left an indelible mark on American music.

Emerson Whithorne (1884) was born in Cleveland, Ohio, and studied there and in Europe. After writing some forty songs in oriental and European style, he developed an American expression through impressionistic methods. His earlier piano works, *The Rain, La Nuit* (*The Night*), and *The Aeroplane,* reflect modern European associations. Next came his vivid *New York Days and Nights.* With this (op. 40) he graduated from European fashions and added a block in the foundation of American compositional structure. He wrote *Poem* for piano and orchestra (1927); *Fata Morgana,* a symphonic poem (1928); two symphonies; a violin concerto; quintet for piano and strings (1929); a string quartet; and the *Grim Troubadour* for string quartet and baritone. *Sooner and Later,* a ballet, written with Irene

Lewisohn a year before Carpenter's *Skyscrapers*, is similar in idea and method though differently treated. The result, like Carpenter's, is of an American subject and idiom modeled on the modern European ballet, technique and idiom. Besides, he wrote the incidental music for the Theatre Guild's production of *Marco Millions*, with authentic Chinese motivation and color. His *Saturday's Child* on verses by the Negro poet Countee Cullen is American and impressionistic.

ARTHUR SHEPHERD (1880, Idaho), critic, teacher, conductor and composer, took the Paderewski prize in 1902 for his *Overture Joyeuse* and in 1909 three prizes from the National Federation of Music Clubs. He taught at the New England Conservatory in 1908, and later at the Western Reserve University in Cleveland. He founded children's concerts as assistant conductor of the Cleveland Orchestra. Among his compositions are: *Horizons*, for orchestra, Western in flavor, using the cowboy ballads *The Dogies*, *The Dying Cowboy*, and *The Old Chisholm Trail;* a symphony 1940; *Triptych* for soprano and a string quartet on Tagore's poems published (1927) by The Society for the Publication of American Music; and other works for chorus, piano, and chamber orchestra.

MABEL DANIELS is a talented fashioner of choral and orchestral works, a pupil of Chadwick and Thuille in Munich and winner of several prizes. Among the choral works are *Songs of Elfland*, *Exultate Deo*, *The Christ Child*, and *Song of Jael* to a text by Edwin Arlington Robinson, which had its premiere at the Worcester Festival (1942). She has written *Pirate's Island* and *Deep Forest* for orchestra.

MARY HOWE, with a serious aim and fine gifts, has written chamber music, orchestral works, and works for two pianos. She lives in Washington, D.C., and is vice-president of the Friends of Music. She has written *Dirge*, *Sand*, *Poèma*, and *Mists* for orchestra; *Chain Gang Song*, *Robin Hood's Heart*, and *Fiddler's Reel* for chorus; *Habañera* for two pianos and an arrangement of Bach's *Sheep May Safely Graze.*

KATHERINE RUTH HEYMAN (d. 1944) was a brilliant pianist and a gifted composer of songs, many of which are in Greek modes, and two are beautiful conceptions on the *Chansons de Bilitis* of Pierre Louys. Miss Heyman was an ardent disciple of Scriabin and devoted many years to disseminating his music in this country and abroad. She wrote an important book, *The Relation of the Ultra-modern Music to the Archaic.*

"MARION BAUER," says John Tasker Howard, "is one of the women who is aligned with the modernists, chiefly because she tries to make her music a reflection of the actual world she lives in. Yet she never denies tradition; she walks toward the future with a full knowl-

edge of the past." She was born in Walla Walla, Washington (1887). When the family moved to Portland, Oregon, she studied music with her sister, Emilie Frances Bauer, musical journalist, and then came to New York for work with Henry Holden Huss, Eugene Heffley, and Walter Henry Rothwell. She also studied in Paris with Raoul Pugno, Nadia Boulanger, Campbell-Tipton and André Gedalge. She is associate professor of music at New York University, and since 1926 a director of the League of Composers.

Her works include some thirty songs; *Fantasia Quasi una Sonata* for violin and piano; a string quartet; *Symphonic Suite for String Orchestra*; a viola sonata; *Sun Splendor* for two pianos, also for orchestra; *Concertino* for oboe, clarinet, and string quartet; a concerto for piano and orchestra; *Suite* for oboe and clarinet; *Trio Sonata* for flute, cello, and piano; incidental music for *Prometheus Bound;* music for a ballet, *Pan and Syrinx;* many choruses and piano pieces. She has contributed articles on music to *The Musical Quarterly*, *Modern Music*, and other magazines in America, London, and Paris; she was associate editor of the *International Cyclopedia of Music and Musicians;* and since 1926, New York editor and critic of the *Musical Leader*. She has lectured extensively in America, also in Europe; and with Ethel Peyser, she wrote a history of music, *How Music Grew*, which preceded the present volume. She is also author of *Twentieth-Century Music*.

Miss Bauer has been vitally interested in contemporary music and is connected with many organizations which foster the cause both of American composers and of modern composers of other countries.

"Those who like to descant upon the differences between the intellect of woman and that of man," said William J. Henderson in the New York *Sun*, Feb. 13, 1928, "must have found themselves in difficulties while listening to Miss Bauer's quartet. It is anything but a ladylike composition. This does not mean that it is rude, impolite, or vulgar, but merely that it has a masculine stride and the sort of confidence which is associated in one's mind with the adventurous youth in trousers."

NEGRO THEMES INFLUENCE COMPOSERS.—John Powell (1882) and Harold Morris (1890) are examples of composers unconsciously influenced by the Negro. Powell is a Virginian and Morris a Texan, for both of whom the Negro spiritual takes on true folk-song significance. Powell's *Negro Rhapsody* for piano and orchestra is valuable as a composition and as an American expression. It was written before the "jazz age" was upon us, so as pioneer work it points a direction. Morris' important works reveal subconsciously his early environment. These

include a violin sonata, piano sonatas, two trios, two string quartets, and a quintet, a piano concerto, a violin concerto; *Poem* after Tagore for orchestra, two symphonies; variations for chamber orchestra on the Negro spiritual *Dum-a-Lum;* and other serious works. He instinctively uses the long melodic line of the spiritual and the easy flowing syncopation of Negro music.

John Powell reflects in his music the charm and grace of the southern gentleman along with an earnest conviction. He is a graduate of the University of Virginia and is interested in the Anglo-Saxon basis of American folk music and believes that music must draw on folk element. He has proved his theory by using freely Negro and Anglo-Saxon music such as *In the South* (Negro), *At the Fair,* for piano, in which is the *Banjo-picker* (Negro), and his *Natchez-on-the-Hill,* for orchestra, English in source. His *Sonata Teutonica,* which first brought him before the public, is of great power. He has written other sonatas.

He was a pupil of Theodor Leschetizky and Navratil in Vienna, and made an international reputation as a brilliant pianist and a gifted composer. Harold Morris, too, besides his skill in composition, is a pianist of high reputation and played his piano concerto with the Boston Symphony Orchestra (1931).

Powell and Morris both show the valuable effects of a sound classical training.

David Guion (1895), a Texan, has won fame for using Negro melody as source material. His transcription for piano of *Turkey in the Straw,* a "cosmopolitan masterpiece" according to Powell, is as characteristically Negroid as any of Dett's work (Chap. 38). He preserves his melodic outline in connection with his folk flavors. His works include "Cowboys' and Old Fiddler's Breakdown," as his classifies them, including *Turkey in the Straw, Sheep and Goat Walkin' to Pasture,* and *The Arkansas Traveller.* His "Alley Tunes" include *Brudder Sinkiller and His Flock of Sheep, The Lonesome Whistler,* and *The Harmonica Player.* His cowboy songs, making him a nationalist of strong dye, are typically American, and his group of *Imaginary Early Louisiana Songs of Slavery* are excellent bits of Americana.

A *Ballet Primitive* was given in Dallas, as written, for two pianos. He has done interesting work on the radio.

William Grant Still (1895), a Negro composer, is Oberlin trained and a student of two very different men, Chadwick and Varèse. He won a Guggenheim Fellowship (1935), and has directed and arranged programs for the radio, as well as having written music for films in Hollywood. He has used Negro themes characteristically and is expert at orchestration, a skill probably acquired through experience in

the jazz field. Several of his works were commissioned by Paul Whiteman, the League of Composers, and the Columbia Broadcasting System. He has written, for orchestra, a symphony in G minor, the *Afro-American* Symphony, *Kaintuck* (for piano and orchestra), *Lenox Avenue*, *Plain-Chant for America* for orchestra and baritone, *Darker America*, *Old California*, an opera, *La Guiablesse*, and many Negro spiritual choral arrangements and songs.

HENRY EICHHEIM (1870-1942), a composer of imaginative exotic music due to several visits to the Orient, spent his youth in Chicago, where he was a member of the Theodore Thomas Orchestra. Later he joined the Boston Symphony Orchestra. His ideal was to reconstruct the music of the Far East for Western audiences. His *Oriental Impressions* is his best-known orchestral work.

CHARLES IVES (1874) is a unique figure in American music. Although still living in New York, where until 1930 he engaged in the insurance business, he has been too ill to compose new works, but he has a large catalogue of compositions. This includes four symphonies, a volume of 114 songs, many orchestral suites and chamber-music scores, and his second piano sonata, *Concord, Massachusetts, 1840-60*. This last brought him belated recognition when the pianist John Kirkpatrick played it. Its four movements, *Emerson*, *Hawthorne*, *The Alcotts*, and *Thoreau*, reflect Ives' fearless experimentation in acoustical effects and dissonance, as well as his intense desire to capture in music the American "soul." The sonata is daring in form and content.

Ives was born in Danbury, Connecticut, and was graduated from Yale. He has attempted to reproduce such homely New England pictures as the village band, the country-dance fiddler, the village choir with its wheezy reed organ, and a Fourth of July celebration. He combined this native sense with a complex technic of composition which antedated European experiments in polytonality and atonality. His music abounds in extraordinary rhythmic complexities, extreme dissonance, and an individual idiom.

Accompanying the *Concord* sonata and the songs, which the composer published himself (1919), were essays setting forth Ives' aesthetics. Here, like the *Six Characters in Search of an Author*, was a composer in search of a public. Only if they were heard could his works become alive. He was overlooked by his own contemporaries as an eccentric individual, a lost soul in music. It remained for a younger generation to acknowledge his genius, to recognize the diversity of his styles, themes, and technical methods, and to adapt many of his ideas to their own needs. Many of the songs have found their way onto programs; one

of the violin sonatas has been recorded; but few of the orchestral scores have yet been heard.

CARL RUGGLES' "harmonic schemes," says Paul Rosenfeld, "are of the greatest distinction. This quality, neither rich nor magnificent, and nevertheless exquisitely refined, and new to harmonic writing, ineluctably associates itself with early American furniture and Hartley's color, Portsmouth doorways, and Hawthorne's prose. His instrumental timbre is equally this Cape Cod American's own; particularly when confined to instruments of a single family; trumpets in the middle sections of *Men and Angels;* strings in *Portals,* and in the middle section of *Men and Mountains*.... The melancholy and smothered passion ... is as characteristic of the New England countryside as anything by Robinson or Frost. So, too, is the harshness of certain of Ruggles' brazen sonorities ... he is often labored but always sincere—he tends to formulæ." Lawrence Gilman says of Ruggles, "... He is the master of strange, torrential perturbing discourse." Among his works are *Sun Treader* for orchestra; *Toys,* a choral work; *Angels,* a chamber-music work; *Vox Clamans in Deserto* (*A Voice Crying in the Desert*), for voice and orchestra. Ruggles was born in Marion, Massachusetts, in 1883.

LOUIS GRUENBERG (1884) was born in Russia, but came to America at the age of two. At nineteen he went abroad and studied with Ferruccio Busoni, the Italian pianist-composer, who spent most of his life in Berlin and Vienna. Gruenberg started a career as a professional pianist but gave it up for that of composer.

At first he followed the conventional in composition. He won prizes in Berlin and New York (in 1922 the Flagler prize for his symphonic poem, *Hill of Dreams*). The works of this period include symphonic poems, a string quartet, a piano concerto, a symphony, a suite for violin, a sonata, two operas, songs and piano pieces. Then he entered a phase of close study of the problem of using Negro sources in order to arrive at a spirit of Americanism that had not yet penetrated to art music. His solution was not the Negro jazz but the white man's jazz expressing the "spirit of the times." Thereupon he changed his method of writing and produced a violin sonata, a set of piano pieces, *Polychromatics;* a *Poem* in sonatina form for violoncello; *Indiscretions,* four pieces for string quartet; a viola sonata; an orchestral tone poem; a group of short piano pieces in jazz rhythms, *Jazzberries,* and another study of rhythms, *Jazz Epigrams;* three violin pieces in like style; the songs *Animals and Insects* with texts by Lindsay; and Lindsay's *Daniel Jazz,*

for tenor and chamber orchestra, and *Creation*, a Negro sermon by James Weldon Johnson.

Gruenberg has always been interested in opera and has written several, including *The Witch of Brocken*, *The Bride of the Gods*, and *The Man Who Married a Dumb Wife*. His *Lady X*, a light opera written under the name of George Edwards, was given with success in many middle European cities. It won the criticism of being the first truly jazz operetta. His *Jack and the Beanstalk*, with libretto by John Erskine, was given successfully in New York in 1931, and has had many performances since then. It is written in the modern idiom, with music and dialogue colorful, humorous, and imaginative, with his unusual command of orchestral resources. His opera *The Emperor Jones*, on a libretto of his own from Eugene O'Neill's play, was performed at the Metropolitan Opera House in 1933 and 1934, with Lawrence Tibbett in the title role. It made a sensation. He also wrote, on commission, a radio opera on Hudson's *Green Mansions*.

He won the Victor prize for 1930 with a symphony, and the Lake Placid Club prize in 1937 with a quintet. His orchestral works include *Vagabondia*, *The Jazz Suite*, *Symphony No. 1*, *The Enchanted Isle*, and music to an imaginary ballet. From 1931 to '34, Gruenberg was president of the U.S. Section of the International Society for Contemporary Music.

He has written much chamber music, including two violin sonatas, a suite, *Indiscretions* and *Diversations*, for string quartet, and two quintets for piano and strings. In 1944 he wrote a successful violin concerto for Heifetz.

Gruenberg at present is in Hollywood, where he has supplied distinguished music for *So Ends Our Night* and *Commandos Strike at Dawn*. He also wrote impressively for the documentary film *The Fight for Life*.

DEEMS TAYLOR (1885) is better known than most American composers because of his varied interests. He is music adviser to the Columbia Broadcasting System, president of the American Society of Composers and Publishers (ASCAP), frequent commentator for important radio hours, and after serving as music critic for some years has written several successful books, among them *Of Men and Music*. As a composer he won early recognition with two choral works, *The Chambered Nautilus* and *The Highwayman*. His orchestral works include a fine score, *Through the Looking Glass*, from Lewis Carroll's *Alice in Wonderland*; *Jurgen*, commissioned by Walter Damrosch; *The Portrait of a Lady*, a rhapsody for eleven instruments; *Marco Takes a Walk*;

and *A Christmas Overture*. He wrote an excellent ballet, *A Kiss in Xanadu*, for *The Beggar on Horseback;* incidental music to *Liliom*, *The Adding Machine*, etc. He has written many songs and skillful arrangements of folk songs. Taylor has had two operas produced at the Metropolitan Opera: *The King's Henchman* on a libretto by Edna St. Vincent Millay (1927), and *Peter Ibbetson*, on the Du Maurier-Constance Collier play (1931). The latter was an enchanting libretto which Taylor clothed with fragile, lovely music. A third opera, *Ramuntcho*, was completed in 1937. He has a flair for opera and it is to be regretted that he has not done more in that field.

Taylor was educated at New York University. With the exception of a few harmony lessons from Oscar Coon, his musical training was "solo" work.

WALLINGFORD RIEGGER (1885), who was born in Georgia, studied with Percy Goetschius and Edgar Stillman Kelley before he went to Germany. He was the first American-born composer to win the Elizabeth Sprague Coolidge prize, in 1924, with his *La Belle Dame sans Merci* for chamber orchestra and four solo voices. He also won the Paderewski award (1921). He has made a reputation for writing music for the best-known modern dancers, such as Martha Graham, Doris Humphrey, and Charles Weidman. He is an excellent craftsman and has been interested in the atonal, dissonant style of composition, and has produced much chamber music, such as *Dichotomy*, *Study in Sonority*, and *Canon and Fugue* for strings. His string quartet in twelve-tone technic was played at the First Annual Festival of Contemporary American Music (1945).

FREDERICK JACOBI.—Born in San Francisco (1891), Jacobi studied with Paolo Gallico, Rafael Joseffy, Rubin Goldmark, whom he followed (1936) as teacher of composition at the Juilliard Graduate School, Ernest Bloch, and Paul Juon. He was assistant conductor (1913-1917) at the Metropolitan Opera House.

Jacobi is distinctly a romanticist and has a special gift for poetic expression, as may be seen in his earlier scores, *The Eve of Saint Agnes*, a symphony, *Two Assyrian Prayers* for voice and orchestra, *The Poet in the Desert*, for mixed voices and baritone solo, as well as his later concertos for cello, for piano, and for violin. His innately religious temperament, comparable to that of Ernest Bloch, is shown in his *Sabbath Evening Service;* his *Hagiographa: Three Biblical Narratives for String Quartet and Piano; From the Prophet Nehemiah: Three Excerpts for Voice and Two Pianos;* six pieces for organ; a Palestinian folk-song arrangement; a hymn for men's voices; and *Shemesh*

(based on a Palestinian folk song) for cello and piano.

Although he does not think it essential for American music to be based on Indian or Negro music, he devoted some time to a firsthand study of the music of the New Mexico Indians which he utilized in one of his two string quartets and *Indian Dances* for orchestra. Among his more recent compositions are a scherzo for flute, oboe, clarinet, bassoon, and horn; *Ave Rota: Three Pieces in Multiple Style* for small orchestra and piano; *Rhapsody* for harp and string orchestra; *Fantasy* for viola and piano; *Ode* for orchestra; *Night Piece* for flute and small orchestra; *Ballade* for violin and piano; and an opera in three acts, *The Prodigal Son*, based on four early American prints. He is a member of the executive board of the League of Composers.

BERNARD ROGERS (1893), who teaches composition at the Eastman School of Music, was a student of Percy Goetschius at the Institute of Musical Art and of Ernest Bloch. He held the Pulitzer Scholarship and the Guggenheim Fellowship, and has had commissions from the League of Composers for *The Plains* and for an opera, *Samson*, produced by the Columbia Broadcasting System. A characteristic of Rogers' music is his handling of rhythm, which Howard Hanson compares to "the artless but highly complex rhythms of primitive music whose minute and seemingly unstudied variations constantly surprise the listener." This results in a "unique use of the percussion section of the orchestra," as may be found in *Colors of War*, *Dance of Salome*, *Three Oriental Dances*, and the *Third Symphony*. His dramatic gifts are evident in *Supper at Emmaus* and his opera *The Marriage of Aude*.

In the monograph in *Modern Music*, March-April, 1945, Dr. Hanson states that he considers Rogers' choral works his greatest. Among these are *The Raising of Lazarus*, *The Exodus*, *The Passions*, and *Response to Silent Prayer*. "As a teacher," writes Dr. Hanson, "he shows young American composers the path to significant accomplishment in the creation of an American tradition."

ALBERT STOESSEL.—Music in America has profited much by the valuable service Albert Stoessel (1894-1943) gave to it. A talented violinist who made his concert debut in Berlin and toured this country with Caruso, he wrote an excellent violin sonata and a *Suite Antique* for two violins and small orchestra. He started his conducting career as bandmaster with the United States Army in France during the First World War and directed the school for bandmasters in the A.E.F. He followed Walter Damrosch as conductor of the New York Oratorio Society, was musical director of the Worcester (Mass.) Music Festival, and at Chautauqua, New York. For seven years he was head of the

music department of New York University, and later director of the opera and orchestra departments of the Juilliard Graduate School. He encouraged his colleagues by performing, whenever possible, works by American composers.

Stoessel wrote a charming opera, *Garrick*, on a libretto by Robert A. Simon (1936). It had performances under his direction in New York, Chautauqua, and Worcester. He also composed a *Concerto Grosso* for string orchestra, and a *Festival Fanfare* for chorus and orchestra.

Another American conductor who has been of value in musical education is Chalmers Clifton (1889), who was director of the American Orchestral Society, a training orchestra which is now continuing as the National Orchestral Society under the able Leon Barzin. Clifton did excellent service as regional director of the Federal Music project for New York City.

DOUGLAS MOORE (1893) occupies an important place in American music, not only as a composer whose idiom is definitely American, and as head of the music department of Columbia University, but as one who has thrown his influence into encouraging the development of American music both in the theater and by means of an annual Festival of Contemporary American Music. This was started in 1945, sponsored by the Alice M. Ditson Fund and Columbia University. The idea was suggested by the American Composers' Concerts conducted by Howard Hanson in Rochester, and Hanson was invited to conduct the first orchestral concert.

Moore's opera *The Devil and Daniel Webster* on a libretto by Stephen Vincent Benét is typical of the style of American opera that is developing in this country. His *Pageant of P. T. Barnum*, *Moby Dick*, *Village Music*, a *Symphony for Autumn*, *Dirge* (*Passacaglia*) are orchestral works which have established his name. He has also written a string quartet, choral works on texts by Benét, Lindsay, and MacLeish, and two documentary films, *Power and the Land* and *Youth Gets a Break*.

Moore is a graduate of Yale; he studied with Horatio Parker, Ernest Bloch, and Nadia Boulanger and Vincent d'Indy in Paris. He received a Guggenheim Fellowship, a Pulitzer Scholarship, and the Eastman School Publication award. He has published two books, *Listening to Music* and *From Madrigal to Modern Music*. He is a member of the National Institute of Arts and Sciences.

WALTER PISTON (1894), an associate professor of music at Harvard, has a long list of chamber music, two symphonies, a violin concerto,

Prelude and Fugue for orchestra, and the ballet *The Incredible Flutist* to his credit. He has held fellowships including the Guggenheim, and is a graduate of Harvard. He studied composition in Paris with Nadia Boulanger, and has written several works on commission. He is the author of a book, *Harmony*, and is a fellow of the American Academy of Arts and Sciences.

ROBERT RUSSELL BENNETT (1894) made his reputation first as an arranger and orchestrator for musical comedies. He came from a musical family in Kansas City, where he had his first lessons, and went on to study in Paris with Nadia Boulanger on a Guggenheim Fellowship. He has had a radio hour since 1940. He has written *Eight Etudes for Symphony Orchestra, Nocturne and Appassionata for Piano and Orchestra*, a violin concerto, a *Concerto Grosso*, the *Abraham Lincoln Symphony; Hexapoda*, "Five Studies in Jitteroptera" for violin, *Water Music for String Quartet*, and other chamber music; and *Maria Malibran*, an opera with text by Robert A. Simon. He composed music for the fountain displays at the World's Fair (New York, 1939), and was the recipient of two of the five prizes offered by Victor-NBC for symphonic works (1929).

PHILIP JAMES (1890), conductor and composer, is chairman of the music department at New York University. He conducted for the productions of Winthrop Ames, the New Jersey and Brooklyn Orchestras, and for seven years the Bamberger Little Symphony Orchestra (Station WOR, New York). He took a prize in the National Broadcasting Company's nation-wide competition (1932) with a satirical symphonic radio suite, *Station W G Z B X*. He has written many choral works and songs, including *Missa Imagum* (*Mass of the Pictures*). In 1937, he received honorable mention in the contest of the Philharmonic-Symphony Society for his overture *Bret Harte*. He is an officer of the American Institute of Arts and Letters.

LEO SOWERBY calls himself a "Dr. Jekyll and Mr. Hyde" because of his different styles from church music to jazz! He has written quantities of music, among which is the whimsical jolly setting of *The Irish Washerwoman* for piano, a ballad for orchestra with two pianos, suites, orchestral poems including *Comes Autumn Time*, *Medieval Poem* for organ and orchestra, *From the Northland* (his second symphony), and other compositions. He was the first composer to hold the fellowship in the American Academy at Rome. Sowerby was born in Michigan in 1895 and has lived and worked for the most part in Chicago, where he is a teacher and organist. He is a member of the American Institute of Arts and Letters.

CHARLES HAUBIEL (1894), for many years on the music faculty of New York University, studied with Rosario Scalero for composition, and for piano with the Lhevinnes and Rudolph Ganz. He won the first prize in the Schubert Centennial Contest for America with *Karma*, symphonic variations on a theme by Handel (1928). He is a classicist with involved harmonic musical structure and an impressionistic approach in his *Sea Songs*, on poems by Grace Hoffman White, and many other songs. *Ex Cathedralis*, variations for two pianos in which he shows a modern use of 18th-century counterpoint; *Three Portraits for Piano;* works for violin, and violoncello; canons for women's voices; and much piano music are among his works.

HENRY COWELL, who was born in Menlo Park, California (1897), has done important service in many branches of music, beginning with his books, *New Musical Resources*, in which he brings up to date the theory of modern music, discussing harmonic and rhythmic combinations and overtones, and *American Composers on American Music*, a symposium by the various composers, which he compiled and edited. He has made valuable researches into folk song, probably as a result of time spent among fiddling and ballad-singing relatives on farms in Kansas, Iowa, and Oklahoma. In 1931 he held a Guggenheim Fellowship for the study of exotic and primitive music. He has toured Europe several times, bringing his American music to foreign audiences. He began composing, without benefit of training, when he was eight, and his first musical discipline was under Charles Seeger at the University of California. He has gained renown through his experimental approach to the use of tone clusters, chords based on seconds rather than on thirds and forths, which he plays with his elbows and fists, also of muted piano strings and harmonics. He has helped the cause of American music by founding the New Music Edition and New Music Recordings. Since 1940 he has been consultant in music for the Music Division of the Pan-American Union and since 1943 he has also served as music consultant and senior music editor for the Office of War Information.

He has written much chamber music, piano music in which his Celtic ancestry is as definite an influence as his experiments, many works for chamber orchestra and for full orchestra. Cowell has simplified his style in a series for symphonic band and such orchestral works as *Tales of Our Countryside, Old American Country Set,* and *Gaelic Symphony*. He has created a new and eloquent style in a series of hymns with fuguing tunes, a modern development from the style of 18th-century Americans, calling to mind William Billings (Chap. 36).

ROGER SESSIONS (1896) is a New Englander who profited greatly by Bloch's teaching. Although he has not written music which would

easily gain popularity, he is regarded as one of the most serious and eclectic of American composers. He has written three symphonies of representative importance, a *Sonata for Piano* which established his reputation as a profound musician, a *String Quartet* which has been frequently performed, and a *Violin Concerto* which is the work of a perfectionist who, as Aaron Copland expresses it, "writes his music for Titans." His incidental music for Andreyev's *Black Maskers* is probably his best-known and most easily comprehended work. He has also written *Three Choral Preludes for Organ* and a song, *On the Beach at Fontana.*

Sessions held fellowships from the Guggenheim and Carnegie Foundations, and from the American Academy in Rome. He is on the music faculty at Princeton University. He was president of the U. S. Section of the International Society for Contemporary Music from 1934 to 1939.

VIRGIL THOMSON (1896) is an American product of Erik Satie's theories that good music does not necessarily have to be profound music. He came to this conclusion during the years he spent in Paris following his three years as assistant instructor at Harvard University, from which he was graduated. Thomson has taken a stand against "modern music" as being too involved and pretentious. The complex rhythms and harmonies are too complicated for audiences, he thinks, so he has developed a style the simplicity and homeliness of which often annoys sophisticated listeners, who sometimes suspect his motives as being artificial and insincere.

His most successful ventures, according to many, are his compositions for the voice, for here he displays a sensitive understanding of the handling of the English language.

Thomson's material comes from everywhere: Gregorian chant, Methodist hymn tunes, Handel, Rossini, an old-fashioned waltz—what you will. One often feels that he is poking fun at what he considers "stuffy" music. Much of his greatest success, the opera *Four Saints in Three Acts,* on a text by Gertrude Stein, seems like a satirical caricature of 18th-century operatic style. It was a new voice in American music, however, that aroused much discussion and pro-and-con criticism.

Some of his most spontaneous and pleasing work is in the incidental music for the films *The Plough that Broke the Plains* and *The River,* and for the ballet *Filling Station.*

He has written two books: *The State of Music* and *The Musical Scene,* a collection of his editorials and criticisms from the *New York Herald Tribune,* for which he has been music critic since 1940.

HOWARD HANSON.—As director of the Eastman School of Music at Rochester, New York, Hanson (1896) has had opportunity to further new American music, for the school provides a composers' experimental laboratory. Hanson thinks that American music has fashioned itself on its various source materials and feels that an individuality is definitely seen in the works of the younger writers. He has a long list of orchestral, choral, chamber-music, and stage works. He feels that music must expand in idiom and method to grow, and although his roots are in the classics, he has moved into new realms. The Metropolitan Opera House presented his opera *Merry Mount*, on a libretto by Richard Stokes (1933).

Among his works for orchestra are four symphonies and six symphonic poems, including *Lux Æterna* and *Pan and the Priest;* among his choral works are *The Lament for Beowulf* and *Drum Taps*. He has also written chamber music, piano works, and many songs. Before he was connected with the Eastman School, he spent three years in Rome as a fellow of the American Academy.

QUINCY PORTER (1897), dean of the faculty of the New England Conservatory, has written seven string quartets and much chamber music, in addition to the *Ukrainian Suite* for strings, a symphony, and other orchestral works. He was a graduate of Yale and studied with d'Indy in Paris and Bloch, whom he assisted at the Cleveland Institute of Music. He held a Guggenheim fellowship. Like Piston, he has had commissions from the Columbia Broadcasting System and the League of Composers.

ROY HARRIS (1898) has not been lured by the attractions of syncopation, but he is nonetheless nationalistic. An Oklahoman, who moved to California when he was five, he was raised on a farm, served in the First World War, became a student of economics and philosophy at the University of California, supporting himself by driving a truck, and began his music studies with Arthur Farwell. He felt the insistent call of his art long before he had the opportunity to acquire a technic. There is a dynamic force, a primitive quality, something of the Western spirit of fearlessness and pioneering in his music, which continues to be characteristically American, in spite of the influence of the sophisticated and self-conscious ways and means of the musical world. He has blazed his own trail and worked out his own methods of form and harmony in spite of his studies with Nadia Boulanger in Paris.

"The outstanding thing that sets Harris apart from other composers," says Aaron Copland in *Our New Music*, "is the fact that he possesses one of the most pronounced musical personalities of anyone now

writing... his is the most personal note in American music today." It was that "personal note" in his first work, *Andante* for orchestra, that gained him his first public performance in New York at a Stadium concert (1926), and, probably, his first Guggenheim Fellowship the next year.

Harris has the gift of melody. Paul Rosenfeld in *An Hour with American Music* wrote that he owed his eminence primarily "to the novelty and strength of his melodic writing; though the originality and exquisiteness of certain of his harmonic passages, principally in the piano sonata, is scarcely inferior to it." Since the above was written, Harris has made an intensive study of plainsong which has greatly influenced his melodic writing as evinced in one of his best works to date, the *Third Symphony*. Harmonically, he uses pure consonance, the triad, as the basis of a system which is modal in effect and deals with "color relationships."

His works have appeared on many orchestral programs and over the air. Among them are the *Piano Sonata*, op. 1; *Concerto* for clarinet, piano, and string quartet; *Chorale* for string sextet; six symphonies, including the *Folk-Song Symphony*, one dedicated to Russia, and a *Lincoln Symphony;* chamber music, including his outstanding *Quintet* for piano and strings; choruses, including the two *a cappella* works on Whitman texts, *Song of Occupations* and the *Symphony for Voices*.

AARON COPLAND, one of our most gifted Americans, was born in Brooklyn in 1900. His studies in composition were made with Rubin Goldmark in New York and Nadia Boulanger in Paris. The two strongest influences in molding his early style were jazz and the sophisticated European methods of the 1920's. This combination is evident in such compositions as his *Concerto* for piano and orchestra; his *Dance Symphony*, which was awarded one of the National Broadcasting Company's prizes in 1929; and his *Music for the Theatre* which was written at the MacDowell Colony, and brought him before the American public at a concert of the League of Composers. Even in these first works, his seriousness of purpose, his knowledge, individuality, and originality are apparent. Among other early compositions are *Symphony for Organ and Orchestra; Symphonic Ode*, performed by Serge Koussevitzky as one of the works celebrating the fiftieth anniversary of the Boston Symphony Orchestra; two choral works, *The House on the Hill* and *An Immorality; Nocturne* and *Ukelele Serenade* for violin and piano; two pieces for string quartet; *Vitebsk*, a study on a Jewish melody for violin, cello, and piano; a stage work, *Grohg*, which supplied material for *Cortège Macabre* and the *Dance Symphony*.

The piano concerto, Copland feels, was the last of his "experiments" with symphonic jazz, and yet it was "an easy way to be American in musical terms." The changes which have taken place in composing styles in recent years show in Copland's work. The *Piano Variations*, the *Short Symphony*, *Outdoor Overture*, *The Second Hurricane*, an opera for school children, and *Statements* are consciously simplified. Although dissonances are still created contrapuntally, the harmonies are lean and angular.

A nationalistic idiom and further simplification appear in the pages of his ballets *Billy the Kid* and *Rodeo*, the *Lincoln Portrait*, commissioned by André Kostelanetz, and first heard over the radio, and the music he wrote for motion pictures, *The City*, Thornton Wilder's *Our Town*, and *Of Mice and Men*. His sense of rhythm, which is an important characteristic of his work, is completely American, as is also his appropriation of cowboy songs and folk material, which he uses with expert technic, and infuses with vitality. Another work reflecting certain Americanisms is his *Music for the Radio*, commissioned by the Columbia Broadcasting System and renamed *Saga of the Prairies*. One of his most successful scores is *El Salon Mexico*, a tribute to his first visit to Mexico, based on native popular tunes heard in a cabaret.

Copland has achieved rare beauty and atmosphere in his score *Quiet City* for trumpet, English horn, and string orchestra. His *Piano Sonata*, which had its world première in Buenos Aires (1941), combines some of the austere qualities of his *Piano Variations* with a highly developed sense of form and percussive piano technic. It is the work of an important composer, as is also the *Violin Sonata*, somewhat in the same formal mold although in a more gracious, a more tender mood. His ballet *Appalachian Spring* (p. 460) is the apotheosis of his striving for an American style. It received the New York Music Critics' Award (1945). "Harmonically spare, rhythmically strong, melodically hard-edged rather than in any sense lush . . . Copland's music is always alive; even when, by a seeming contradiction of terms, its emotional content . . . yields an effect of sterility. Irrespective of whether there is lasting appeal in this music, it must be regarded as sharply representative of its day" (Oscar Thompson in *Great Modern Composers*).

Marc Blitzstein (1905) has made a definite contribution in the field of opera with *The Cradle Will Rock* and *No for an Answer*. He also wrote a short radio opera, *I've Got the Tune*, incidental music for several plays, and scores for films. Blitzstein applied to American stage works the type of formula developed by Kurt Weill and Hanns Eisler. Aaron Copland calls it "something of a cross between social drama, musical revue, and opera," and says of Blitzstein's tunes "all had

their own character—satirical, tender, bitter, or pessimistic." Blitzstein has been a private in the 8th Army Air Force and was stationed in London, where he worked on radio and films.

PAUL CRESTON (1906) has had many performances and broadcasts with the leading orchestras and ensembles. He is regarded as a gifted member of the group of Americans born in the 20th century. He has held the Guggenheim Fellowship and he has had several awards, including that of the New York Music Critics' Circle for his Second Symphony. He has written other works for full orchestra as well as chamber music and works for chamber orchestra, chorus, and piano.

SAMUEL BARBER (1910), a product of the Curtis Institute of Music where he acquired his composing technic from studies with Rosario Scalero, has had the Prix de Rome and the Pulitzer Prize. He has had many performances of his overture *The School for Scandal*, *Two Essays for Orchestra*, violin concerto, *Adagio for Strings*, which Toscanini played on his South American tour, two symphonies, *Dover Beach* for baritone and string quartet, *Capricorn* for chamber ensemble, choral numbers, and songs. He was a corporal during the Second World War, attached to the Army Air Corps. His Second Symphony (op. 19) is dedicated to and was commissioned by the Army Air Forces. While the work is not programmatic, he wrote it as an emotional record in music of his many flights, accompanying air pilots. His first work after entering the Army was *Commando March* for band. It was played by the Goldman Band in 1943.

WILLIAM SCHUMAN (1910) has had a skyrocket career and has won many awards, including the Pulitzer Prize, the first award of the New York Critics' Circle, a Guggenheim Fellowship, and many commissions. For some years he was a member of the arts faculty and director of chorus at Sarah Lawrence College, during which period he wrote many successful choral works including the cantatas *This is Our Time* (on a text by Genevieve Taggard), *Pioneers!*, and *A Free Song* (Walt Whitman), and *Prologue* for women's voices (Thomas Wolfe). He has written *Prayer in Time of War*, six symphonies, and *American Festival Overture*. His chamber music includes three string quartets, one of which received a Town Hall award; he wrote *News Reel* for band, music for a film, and a ballet, *Undertow*. Schuman is a New Yorker, a graduate of Columbia, and a pupil of Roy Harris, and he attended the Mozarteum Academy at Salzburg, Austria. He was made manager of publications of G. Schirmer in 1945, from which he resigned to become president of the Juilliard School of Music.

In *Modern Music*, Jan.-Feb., 1942, Leonard Bernstein speaks of Schuman's "unbounded conviction" and "an energetic drive, a vigor

of propulsion which seizes the listener by the hair, whirls him through space, and sets him down at will. This involves a buoyancy and a lust for life which I find (at the risk of being called old-fashioned and artificially nationalistic) wholly American. To help me make my point I wish I could somehow perform the *American Festival Overture* on these pages for each reader, to prove that Young America exists, acts, and speaks in this music."

David Diamond (1915) has won many scholarships, fellowships, and publication awards. He was trained at Eastman School of Music in his native city, Rochester, and studied also with Roger Sessions and Nadia Boulanger. He has composed three symphonies, a violin concerto, chamber music, and choral works.

Leonard Bernstein (1919), one of the most brilliant of the younger Americans, has made his name in several fields, not the least important of which is musical comedy with his *On the Town*, one of the "best sellers" of the 1945 season. This followed his success with the ballet *Fancy Free*, which showed that the composer of the serious orchestral work, the *Jeremiah* Symphony, had a flair for music in gay, spontaneous, popular vein.

The symphony reflects a color and mood achieved in Ernest Bloch's works and known as Jewish. Perhaps this is due to the fact that Bernstein resorts to a solo in the last movement that is sung in Hebrew. It is a moving section of a dramatic work.

Bernstein's training was acquired at Harvard, at the Curtis School, where he was a pupil in conducting of Fritz Reiner, and from Dr. Serge Koussevitzky, whose pupil he was at the Berkshire Music Center. Bernstein has appeared as solo pianist and as conductor. He was assistant to Arthur Rodzinski in the Philharmonic-Symphony Society during 1943-44, and succeeds Leopold Stokowski as the conductor of the New York City Center Orchestra (1945).

The following is a partial list of well-known composers whose names appear on concert programs, but due to the exigencies of space, it is impossible to devote more to their careers:

Ernst Bacon, who wrote a successful opera, *The Tree on the Plain*, which was presented by the Columbia Associates of Columbia University; Henry Brant, who has always been an experimenter, often with interesting results; Paul Bowles, a pupil of Copland and Thomson, who has made extensive travels in Europe, Africa, and Central America studying folk music, and has composed for the stage and films; Carl Bricken, who taught music at the University of Wisconsin and who is the conductor of the Seattle Symphony Orchestra (1945); John Cage,

who has made some important experiments in new tonal and percussive effects; Elliot Carter, pupil of Piston, Holst, Hill, and Nadia Boulanger, who has had many recent honors and has won prizes for orchestral and chamber music; Edward Ballantine, of the Harvard music faculty, writer of the fascinating piano pieces *Mary Had a Little Lamb*, songs, and many serious works; Abram Chasins, pianist of ability who has taught at the Curtis Institute of Music, Philadelphia, and is the composer of a piano concerto, symphonic works, and the popular piano piece, *Rush Hour in Hong Kong*, and is (1945) director of music programs of station WQXR; Israel Citkowitz, who was born in Russia, but came to this country as an infant, studied under Copland, Sessions, and Nadia Boulanger, and has written fine songs and choral music; Avery Claflin, Harvard graduate and composer for theater, orchestra, and chamber groups; Robert Delaney (Guggenheim fellowship and Pulitzer scholarship), who combines a business career with composing; Carl Deis, expert editor and composer of many songs; Celius Dougherty, a brilliant pianist and gifted composer; Herbert Elwell, a Bloch pupil who teaches at the Cleveland Institute and is a music critic and composer of chamber music and orchestral works; Lehman Engel, a pupil of Goldmark at the Juilliard Graduate School, also of Sessions, who has written music for many stage productions, *Murder in the Cathedral*, *Within the Gates*, Maurice Evans' production of *Hamlet*, and during the war was connected with the Great Lakes Naval Training School; Alvin Etler (Guggenheim fellowship), who writes highly original chamber music, particularly for wood-wind combinations; Ross Lee Finney (Guggenheim fellowship), pupil of Boulanger, Alban Berg, Malipiero, Sessions, and Hill, who has also held a Pulitzer scholarship, and is associate professor of music at Smith College; Dante Fiorillo, of Italian birth, who has held a Guggenheim fellowship, and has written considerable chamber music and orchestral compositions; Isadore Freed, a Russian who was brought to this country as a child, and studied with Bloch and Vincent d'Indy, a graduate of the University of Pennsylvania and composer of much chamber music and some orchestral scores; Samuel Gardner, a violinist and composer in the American spirit; Richard Franco Goldman, an authority on composing for band, who studied with Nadia Boulanger and has written extensively for band and chamber groups; Lou Harrison, one of the younger ultramodernists, whose new score, *Alleluia for Orchestra*, was given a recent reading by Leon Barzin; Richard Hammond, whose works have charm and are impressionistic in color; Arthur Berger, music critic and well-trained musician, who has written fine chamber music; Donald Fuller,

who studied at the Juilliard Graduate School and has shown talent in a number of compositions; Bernard Herrmann, who has written for films and radio and is connected with CBS as conductor; Alexei Haieff, Russian-American of the Juilliard Graduate School, who has done sensitive compositions; Frederic Hart, of the music faculty of Sarah Lawrence College and the Diller-Quaile School, who was author of the light opera *The Romance of Robot* and has written fine piano music, chamber music, and orchestral scores; Hunter Johnson (Guggenheim fellowship), a writer of piano music and chamber music; Charles Jones, of the Juilliard Graduate School, who has taught at Mills College, California, where he studied with Darius Milhaud; Harrison Kerr, a pupil of Bernard Rogers, Nadia Boulanger, and Isadore Philipp, executive secretary of the American Music Center and the American Composers Alliance, who has written for orchestra, chamber ensemble, voice, and the modern dance; Boris Koutzen, a gifted violinist and composer of fine chamber music, a Russian-American; Gail Kubik, pupil of Rogers, Sowerby, Piston, and Nadia Boulanger, who has been staff composer and musical program advisor for NBC, and during the war was in the Army, where he wrote music for and directed documentary films; A. Walter Kramer, a song writer of popularity, a writer of compositions in the larger forms, and a well-known music critic; Elliot Griffis (Juilliard and Pulitzer fellowships), who has written for orchestra and chamber ensembles; Quinto Maganini (Guggenheim fellowship), who is a writer in the larger forms; Robert McBride (Guggenheim fellowship), who comes from Texas and has made many interesting experiments in rhythm and instrumental combinations; Carl McKinley (Guggenheim fellowship), composer of *Masquerade* and orchestral works; Colin McPhee, of Canadian birth, who wrote a book on Balinese music after having visited the East Indies; Wesley LaViolette, interested in the modern movements and writer in the larger forms as well as stage and chamber-music works; Vincent Persichetti, composer of chamber music, a work for two pianos, and nine *Poems for Piano;* Paul Nordoff (Guggenheim fellowship), composer of many fine songs and piano pieces; Robert Palmer, of the music department at Cornell, who has written chamber music of a high order; Burrill Phillips (Guggenheim fellowship), instructor of theory and composition at Eastman School of Music, with a large list of orchestral, ballet, and piano music to his credit; Earl Robinson (Guggenheim fellowship), who jumped into fame with his *Ballad for Americans* which has been performed several hundred times; Oscar Levant, musical humorist and composer, pupil of Schoenberg and Schillinger, famous piano performer of Gershwin's *Rhapsody in Blue;* Cyr

DeBrant, composer of many fine choral works and writer on musical subjects; Gardner Read, winner of prizes and composer of piano music and works in large forms; Elie Siegmeister, who has turned his attention to early American music and folk song, and organized and directed the American Ballad Singers, and has published *A Treasury of American Song*, written in collaboration with Olin Downes; George McKay, a gifted composer of Seattle; Jerome Moross, of radio and film fame; Edwin Stringham, on the faculty of Queens College, New York, a writer of symphonic poems, a symphony, and violin music, also author of *Listening to Music Creatively;* Alexander Steinert, fellow of the American Academy at Rome; Albert Spalding, violinist and writer of chamber music and orchestral works, who is on the faculty of the Juilliard Graduate School; Gerald Strang, a California musician of Canadian birth, assistant to Arnold Schönberg; David van Vactor, writer of fine chamber music, for many years solo flutist of the Chicago Symphony Orchestra, and more recently assistant conductor of the Kansas City Philharmonic; Powell Weaver, of Kansas City, writer of many songs; Winter Watts, one of America's leading song writers; Mark Wessel (Guggenheim fellowship), a teacher of composition at the University of Colorado; Donald Tweedy, composer of a charming ballet on *Alice in Wonderland*, chamber music, and an important work on harmony; Adolph Weiss (Guggenheim fellowship), a disciple of Schoenberg and a composer of atonal music; Clair Leonard, a Harvard graduate, winner of Naumberg and Paine fellowships, who teaches at Vassar college and has won prizes for choral works; Vittorio Giannini, writer of beautiful songs and chamber music, and a member of the Institute of Musical Art of the Juilliard School of Music; Charles Naginski, a Juilliard graduate, whose untimely death broke a career of unusual promise; Normand Lockwood, composer of songs and an opera, *The Scarecrow*, presented by the Columbia Associates of Columbia University; Harl McDonald, conductor of choral organizations and teacher in the University of Pennsylvania, manager of the Philadelphia Symphony, and composer of many choral works and chamber-music and orchestral scores; Charles Mills, who has written some fine songs; Norman Dello Joio, a Juilliard graduate, who has progressed rapidly in many directions with orchestral compositions, ballets, and a recent choral symphony, *Western Star*, on a text by Stephen Vincent Benét; Otto Luening, a composer of interesting songs and chamber music, who has headed the music department at Bennington College (Vt.) for some years and in 1944 joined the faculty of Columbia as conductor of its opera department; Edward T. Cone, pupil of Sessions, and composer of fine, serious chamber music; Anis Fuleihan, prolific writer of orches-

tral and chamber music, who was born on the island of Cyprus in 1900, of Syrian parentage; William Bergsma, trained at Eastman School, who has received several awards and fellowships for his chamber music, although still a young composer; and Harold Shapero of Boston.

RUTH CRAWFORD (Mrs. Charles Seeger), first woman to receive the Guggenheim Fellowship in music, has turned from an ultramodern composer to a folk-song enthusiast. She has done much original research and collecting and was music editor of John and Alan Lomax's book, *Our Singing Country*.

In addition to Miss Crawford a number of gifted women have been added to the 20th-century roster of American composers, among whom are Louise Talma, composer of choral works, a piano sonata, and *Toccata* for orchestra; Evelyn Berckman; Miriam Gideon; Vivian Fine; Virginia Seay; Beatrice Laufer, composer of choral works, songs, and orchestral works; Margaret Starr McLain, with piano pieces, choral works, and chamber music to her credit; Marcelle de Manziarly, who is French by birth, is living in New York and has written some fine songs.

NEW FIELDS STIMULATE COMPOSERS.—Concretely now we can see developing under our eyes American forms of music in the lyric theater—in musical story and the dance. Besides this a form of choral music with orchestra and soloists has come out of the national spirit aroused by war. In the film and radio worlds, too, the American field has been fertile in new developments.

LYRIC THEATER (A NEW OPERA DEVELOPMENT).—Slowly but surely an American opera is being developed. We have seen it in such works as Gershwin's *Porgy and Bess*, which is a typical folk opera based on a Negroid subject; in Virgil Thomson's *Four Saints in Three Acts* (Gertrude Stein), which, in contrast to the Gershwin work, was an ultramodern sophisticated Negroid comfit; and Louis Gruenberg's *The Emperor Jones* on O'Neill's play of the same name, also dealing with a Negroid subject. The Gruenberg opera and Howard Hanson's *Merrymount* were among the few to reach the Metropolitan in later years, and an American opera is forming outside of the traditional opera center. The American folk operas or works characteristic of various sections of our country would not be successful in formal opera houses. Operas which have been written in recent years by Americans on American subjects include Douglas Moore's *The Devil and Daniel Webster* (Stephen Vincent Benét); Robert Russell Bennett's *Maria Malibran* (Robert Simon), on an American incident in the great singer's

life; Bernard Wagenaar's *Pieces of Eight;* Normand Lockwood's *The Scarecrow* after Percy MacKaye's play; and Marc Blitzstein's *The Cradle Will Rock* and *No for an Answer.*

THE BALLET AND A NEW FORM OF MUSIC STORY.—To witness the ballet of today and understand its implication in the musical expression of our time is to realize how free the 19th and 20th centuries have become in using music in its most concrete form. The ballet today has become a storytelling medium not only for Richard Strauss' mythical *Till Eulenspiegel* or Igor Stravinsky's imaginative *Rites of Spring* or even for a John Alden Carpenter's *Skyscrapers.* The ballet now tells a story such as can be seen in Aaron Copland's *Billy the Kid, Rodeo,* and *Appalachian Spring;* and descends (?) to even the more mundane *Frankie and Johnny* of Jerome Moross; and tells also more complicated stories in *The Filling Station* by Virgil Thompson, *Undertow* by William Schuman, and the charming *Fancy Free,* a precursor of the musical comedy *On the Town* by Leonard Bernstein. Indeed with the ballet we have gone aeons back in a feat of reclamation, and given the dance its opportunity to express *life.* Choreography of the modern ballet is discussed as the book or libretto of the opera, and as are the scenarios and plots of cinemas and plays. Many art years have passed even from the date of Tchaikovsky's *Swan Lake,* a landmark in modern ballet. Today the ballet is no interpolation or set of formalities or crinolined postures. In its own expansion it has supplied the means of extension of a new developing form, the best name for which is *dramma per musica* of the 17th century. Another form just dawning (1945) can best be seen in theater pieces such as *Carousel* and even *Oklahoma!,* both by Richard Rodgers with Oscar Hammerstein as lyricist. *Carousel* is a version of Ferenc Molnar's *Liliom* transferred in locale from Budapest to Maine, and *Oklahoma!* is a "denatured" version of Lynn Riggs' *Green Grow the Lilacs.* The former is a tragic piece, the latter had its near tragedy expunged and became one of the all-time popular theater successes. These well-matched writers of music and verse took two plays with action and color and fitted to them music and lyrics stripped of all clichés, tricks, formalities, and traditions except most singable and enchanting melody, and have given birth to a new form neither musical comedy, for it is just as adaptable to tragedy, nor comic opera, for it has none of its artifices, nor grand opera, for it has none of its massiveness or pompousness. It is a new form: romantic, fresh, vigorous, rhythmic, enthralling in its music and lyrics.

Now to go back to the ballet. For both of the Rodgers-Hammerstein *dramas with music* Agnes de Mille did the choreography. Excellent as were the ballets in *Oklahoma!,* she excelled herself in one of the

most poignant ballets of today in *Carousel.* This expresses, to a father looking down from heaven, the contumely his young and vital daughter is suffering from her community because of the reputation he left behind at his death. Much, of course, depends on the dancer. Now the brain as well as the limb is taxed.

As these few paragraphs have not separated the ballet from the play, so in actuality has the ballet become a part of the plot or stands by itself and is not *divertissement.*

THE MODERN AMERICAN CANTATA.—Another trend which has strength is the choral or modernly geared cantata. Space and time prevent a discussion of this important growth, but some of the works that show the way the American form is developing are: *Ballad For Americans,* by Earl Robinson; *The Testament of Freedom* by Randall Thompson on a text taken from the writings of Thomas Jefferson; *The Prairie* by Lukas Foss, on a text by Carl Sandburg; *Western Star* by Norman Dello Joio, on a text by Stephen Vincent Benét; *I Hear America Singing* and *Farewell to a Hero,* from texts by Walt Whitman, by George Kleinsinger; *Ode to Napoleon* by Arnold Schoenberg on a text by Lord Byron; *Folk Symphony* by Roy Harris, with chorus and orchestra; R. Nathaniel Dett's *The Ordering of Moses;* of somewhat similar character is Aaron Copland's *Lincoln Portrait,* which instead of chorus uses one speaker delivering Lincoln's own words.

FOREIGN-BORN COMPOSERS IN AMERICA.—The ensuing writers, although born outside of America, are American citizens and find a place in the musical history of our country.

ERNEST BLOCH'S (1880) influence in America has been not alone through his compositions but through his having taught several of the present-day composers. He might be called the music prophet of the Hebrews, as some of his finest and most successful music has captured the spirit and tradition of the *Old Testament.* A passionately romantic expressionism pervades his chamber music, and he is recognized as one of the leading composers of the world.

He was born in Geneva, studied in Belgium, Germany and France. His opera *Macbeth* was given at the Opéra Comique, Paris, but politics demanded that it be dropped although the public liked it. Bloch was a conductor and teacher in Switzerland. During the First World War he went to America (1916) unknown and conducted an orchestra for Maud Allan, the dancer. He was introduced to American music lovers by the Flonzaleys who played his String Quartet.

In 1919 after going through a penniless period, he won the Coolidge prize at the Berkshire Festival. He taught at the David Mannes School,

at the Cleveland Institute of Music, in 1925 he was head of the San Francisco Conservatory, and in 1930 he was subsidized for ten years in order to free him for composing. In the same year he won the Victor prize for a symphonic composition.

After his Jewish period he attained a universality of speech; as Paul Rosenfeld says, he combines the East, the West, the Orient and European musical tradition. In his rhapsody for orchestra, *America*, an impressive and moving piece, he expresses his own ideal of this country, particularly well done in the jazz section, and it is well flavored in his use of American songs, history, and Indian motives. This score won a prize (1927-1928) awarded by a musical journal.

His *Concerto Grosso* (1925) for string orchestra is modern, based on classic form. Among his works are: for chamber music, quartets, a piano quintet, a violin sonata, *Adonai Elohim*, a choral; for orchestra, *Schelomo*, a Hebrew rhapsody for cello and orchestra, *Trois Poèmes Juifs* (*Three Jewish Poems*), *Israel* Symphony, symphonic poems, *Symphony in C-Sharp Minor*, *Suite for Viola and Orchestra*, *Poems of the Sea* and other works, including *Helvetia* done four years (1929) after *America*. Among his later works are a concerto for violin and orchestra and a magnificent choral work, *Sacred Service*, for baritone solo, chorus, and orchestra.

Leo Ornstein (1895) was at first an *enfant terrible*, but after much training has settled down to quieter procedures.

He was born in Russia and studied with Glazounoff at the Petrograd Conservatory but his family sought America in 1907. Leo kept up his music and studied with Mrs. Thomas Tapper in the Institute of Musical Art. She recognized his gifts. In 1911 he made his debut in New York as a pianist. He has written nearly one hundred works, among them *Wild Men's Dance* and *Poems of 1917* for the piano, two sonatas (op. 26 and 31) for violin and piano, sonata for cello and piano, oriental songs, all in his first and most exaggerated manner. His concerto for two pianos marks a new period in his work. His last works are a string quartet, *Lysistrata Suite* from the play of Aristophanes for full orchestra, a *Pantomime Ballet*, and works for cello and piano in which he shows a sensitive mature style.

Percy Aldridge Grainger, born in Australia, 1882, studied with his mother and with Louis Pabst in Melbourne, and later with Kwast and Busoni in Germany. By 1915 a popular pianist in England, he made his American debut with the Grieg concerto at a New York Philharmonic concert. He enlisted in the American Army as a bandsman (1917), was instructor in the Army Music School and became a citizen in 1918.

He is best known for his alluring piano setting of the Anglo-Saxon folk song, *Irish Tune from County Derry* (*Londonderry Air*). He has written important works, instrumental and choral, and brilliant creative paraphrases with the sweet Graingerian acridity. For orchestra, he arranged his well-known piano versions of *Molly on the Shore*, *Shepherd's Hey*, *Mock Morris*, *Sussex Mummers*, *Country Gardens*, *Christmas Carol*, *Walking Tune* (piano); for chorus with instruments, *Marching Song of Democracy*, *The Bride's Tragedy*; choral, *Brigg Fair*, *Morning Song in the Jungle*, *Tiger, Tiger*, *There Was a Pig*, and *Tribute to Foster*, also for orchestra, *To a Nordic Princess*.

Grieg chose his friend Grainger, who is noted as a great interpreter of the Norwegian master's works, to play his concerto in London.

Grainger believes, as a staunch nationalist, in the basis of American music resident in folk song and has done much to advance his theory. No one is more cognizant of the power of primitive folk music, nor has any one dressed it in such perfect attire keeping the spirit and connecting it with life today.

CARL ENGEL was born in Paris (1883-1944) and educated in France, became an American citizen and chief of the music division of the Library of Congress, Washington, D. C., and president of G. Schirmer, music publishers. Among his compositions are a delightful and exotic sonata *Triptych* for violin and piano, and engaging songs, in modern vein. Engel was no less a master of prose, for his authoritative essays on music are beautifully wrought. He was editor of *The Musical Quarterly* and of the book *Alla Breve*.

EDGAR VARÈSE.—"Characteristic of this composer," says Pitts Sanborn, "is his emphasis on percussion instruments. His *Hyperprism* (1922) ... like his *Amériques* ... demands a percussion battery of sixteen. Strings are omitted as they are from *Intégrales* (1924), a score which keeps four men busy at the pulsatiles.... However, *Amériques* is only an expression of the foreign-born composer still new to America. Mr. Varèse's real American period has come subsequently.

"It is easy to relate the music of Mr. Varèse to that modern movement in the visual arts which is represented by Matisse, Picasso ... and Brancusi. And Mr. Varèse himself has authorized us to believe that his *Hyperprism* aims its facets hopefully toward the elusive desideratum of the Fourth Dimension...."

Varèse is French, and has written other works including *Octandre* for a chamber-music ensemble, *Arcana* for orchestra, and *Offrandes* for soprano and chamber-music orchestra. He has had some noteworthy students and is much interested in directing a chorus.

KURT SCHINDLER (Berlin, 1882-1935), first conductor of the New York Schola Cantorum, a chorus, was an authority on Russian, Spanish, and Finnish folk music, of which he made many collections. He also wrote art songs and choruses.

LEOPOLD GODOWSKY, born in Russia (1870-1938), one of the great pianists, wrote much for piano and made many arrangements and transcriptions.

Among the world-famous violinists, several living in America, Fritz Kreisler (1875), Mischa Elman (1892) and Efrem Zimbalist (1889), have added to violin literature arrangements of piano pieces and songs and original compositions. Kreisler, with Victor Jacobi, wrote the music for the light opera, *Apple Blossoms*.

BERNARD WAGENAAR (1894), an American of Dutch birth, began his studies with Johan Wagenaar. He came to this country in 1921 and joined the New York Philharmonic Orchestra as violinist, harpsichordist, pianist, and organist. He is teacher of composition at the Juilliard Graduate School. His work *Sinfonietta* was performed in 1930 at the International Society for Contemporary Music which met at Liége, Belgium.

He has written three symphonies, a triple concerto for flute, harp, cello, and orchestra, and charming chamber music. In 1944 his opera *Pieces of Eight* was presented by the Columbia Associates of Columbia University.

NICOLAI BEREZOWSKY (1900) was born in Russia, from where he escaped most romantically at the time of the Revolution. His wife, Alice Berezowsky, has told that story and many others relating to the building of "Nicky's" brilliant and interesting career as a violinist, composer, and conductor, in her book, "Duet with Nicky." He studied at the Juilliard Graduate School, was in the Philharmonic Orchestra, studied in Europe, and is connected with the Columbia Broadcasting System. He has had his orchestral works—symphonies, violin concerto, harp concerto, etc.—played by the leading orchestras, and his chamber music played by the various ensembles.

GIAN-CARLO MENOTTI (1911) is of Italian birth although his entire musical training was obtained at the Curtis Institute of Music where he studied with Rosario Scalero. He sprang into fame with his opera buffa *Amelia Goes to the Ball*, for which he wrote the libretto. It reached the Metropolitan Opera House (1938). He was commissioned by the National Broadcasting Company to write a radio opera, which he did, again on his own libretto: *The Old Maid and the Thief* (1939). In 1942 his opera *The Island God* was produced at the Metropolitan.

JOHAN FRANKO (1908), formerly of Holland, where he was a pupil of Willem Pijper, now lives in New York, after having served in our armed forces. He is the author of some excellent songs of mystic character and some chamber music. He also writes for orchestra.

LUKAS Foss (1922), although of foreign birth, is generally considered an American composer. After four years studying at the Paris Conservatory, he arrived in this country at the age of fifteen. His first teacher was Julius Goldstein; next he studied with Rosario Scalero at the Curtis Institute of Music. He also was in Fritz Reiner's conducting class. Following his Philadelphia sojourn, he became a member of Serge Koussevitzky's classes at the Berkshire Music Center, at which time he took courses in composition with Paul Hindemith.

Young Foss's most important works to date are *The Prairie*, a dramatic cantata for chorus, solo voices, and orchestra based on Carl Sandburg's epic poem; his first symphony in G, which he composed for Fritz Reiner and the Pittsburgh Symphony Orchestra; a piano concerto, which had its première over the air; and *Ode for Orchestra*. The *Ode to Those Who Will Not Return* is a tribute to the war dead. The Ballet Theater produced *The Gift of the Magi* (1945), based on a story by O. Henry, with music by Foss.

The Prairie was cited for musical distinction by the Music Critics' Circle of New York. The incidental music to Shakespeare's *The Tempest* won for him a Pulitzer scholarship, and he was awarded a Guggenheim fellowship for 1945-46. He has conducted at the Stadium concerts in New York and is the official pianist for the Boston Symphony Orchestra.

OTHER IMPORTANT FOREIGN-BORN AMERICANS.—Joseph Achron (Russian, 1886-1943); Werner Josten (1888 German), of the Smith College musical faculty; Dane Rudhyar (French), a mystic whose music is flavored with his mysticism; Carlos Salzedo (French), whose works have given impetus to harp music and stretched the possibilities of the instrument; Aurelio Giorni (Italian, 1895-1938), a splendid pianist, a member of the Elshuco Trio and composer of chamber music and twenty-four études for the piano; Jacques Pillois (French, 1877-1935), on the music faculty of New York University and composer of music in the impressionistic genre; Lazare Saminsky (Russian), director of music at Temple Emanu-El, founder of *Polyhymnia*, a society for the presentation of ancient and modern choral works, who has written in many styles: *The Daughter of Jephtha*, a cantata, three ballets, five symphonies, and is an authority on ancient Hebrew ritualistic music besides having given concerts of American music in Europe;

Sandor Harmati (Hungarian, 1892-1936), founder of the Lenox String Quartet, who composed several string quartets and orchestral works and conducted the Omaha Symphony Orchestra; Nicolas Slonimsky (Russian), a conductor and writer of piano pieces and chamber music; Rudolph Ganz (Swiss), superlative pianist, conductor, and composer; and Tibor Serly (Hungarian).

ORGANIZATIONS WHICH BENEFIT THE COMPOSER.—In the 18th century the composer was a part of the entourage of courts, petty and great, and of the households of wealthy people. As time went on he became a "free" man and had to work on his own initiative. Today there are wealthy amateurs (not nearly enough!) who enthusiastically devote time and money for the encouragement of composers and musicians.

Mrs. Elizabeth Shurtleff Coolidge sponsored the Elshuco Trio, the Coolidge Quartet, and many other musical organizations, and the annual festivals of chamber-music at Pittsfield (Massachusetts), which have since been transferred to the auditorium of the Library of Congress, Washington, D. C. For these festivals she presented prizes, which were won for the most part by foreign composers. She also invited many famous European chamber-music organizations, among them the Pro-Arte Quartet of Belgium, to appear at the festivals. She also sponsored chamber-music concerts in California colleges.

Edward J. de Coppet performed a service to art by sponsoring one of the greatest quartets of the last generation. Messrs. Betti, Pochon, Ara, and D'Archambeau formed the original organization called after the Swiss home of M. de Coppet—The Flonzaley. After twenty-five years of high musical service, it disbanded.

At one time the Kneisel and the Flonzaley Quartets were the only two great chamber-music organizations in America. Since 1917, when the Kneisel went out of existence after thirty-two years of activity, numerous excellent quartets have flourished.

Following the example of Henry Lee Higginson, founder of the Boston Symphony Orchestra, George Eastman, of the Rochester Symphony and Eastman School, and Henry Harkness Flagler, patron of the New York Symphony, William Clarke founded the Los Angeles Symphony Orchestra for Walter Henry Rothwell (1872-1927), composer and conductor. Carl Stoeckel organized the Norfolk Festival (see below).

Mrs. Edward Bok of Philadelphia, founder of the Curtis Institute of Music of which Josef Hofmann was director and later Efrem

Zimbalist, has been active in building up the music in Philadelphia, which claims pre-eminence for its orchestra, first under Leopold Stokowski and later under Eugene Ormandy.

Mrs. Harriet Lanier was responsible for The Society of the Friends of Music, conducted discriminately by Arthur Bodanzky (1877-1939). With her death, unfortunately, the Society ceased to be (1932).

The New Friends of Music, founded and directed by Mr. I. A. Hirschmann, has of recent years supplied unusual concerts in New York by the leading chamber-music groups, supplemented by soloists of superlative interpretive powers.

Adolph Lewisohn created the opportunity for and partially subsidized the valuable Stadium Summer Concerts in New York with the Philharmonic-Symphony Orchestra, as the Murry and Charles Guggenheims supported the Goldman Band Concerts in Central Park, New York, and in Prospect Park, Brooklyn, every summer.

The *summer music* idea has grown in America in the last few years to be a very stimulating thing for the people as well as for musicians. Up to the perilous year of 1932 Louis Eckstein supported extraordinarily fine opera seasons at Ravinia Park, outside Chicago. Mrs. A. Carter was one of the founders of the Hollywood Bowl (Los Angeles) concerts, one of the most stimulating centers for the presentation of fine music. Philadelphia has its Robin Hood Dell concerts. Dr. Koussevitzky started concerts at Tanglewood in the Berkshires, which were postponed by the war, but plans are afoot for their continuation in 1946.

The Juilliard Foundation sponsors the Juilliard School of Music which includes the Graduate School and the Institute of Musical Art, and is the outcome of Augustus D. Juilliard's will, leaving a large fund for the musical education of America. Scholarships are free at the Graduate School, and it is a leading force. Ernest Hutcheson was president from 1937 to 1945. Oscar Wagner is dean of the Graduate School, and George Wedge of the Institute. William Schuman was elected president in 1945.

Many associations, clubs, and schools award prizes and give commissions for compositions: the National Federation of Music Clubs, the League of Composers, the broadcasting companies, the Alice M. Ditson Fund (Columbia University), Bohemian Club (to members) in San Francisco; the retired Norfolk Festival (Conn.) of the Litchfield Choral Union, and the defunct MacDowell Club of New York have awarded prizes for American compositions.

The American Academy at Rome awards three fellowships provided by the Augustus D. Juilliard, the Walter Damrosch, and the Horatio Parker Funds.

The Simon Guggenheim Memorial Foundation gives unrestricted musical fellowships annually.

The Joseph Pulitzer Annual Scholarship was given to the music student who was "deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction."

Since 1942, in place of the travelling scholarships, there have been money awards made for works worthy of recognition. William Schuman received the 1942 award for *A Free Song* for chorus and orchestra; Howard Hanson received the 1943 award for his Fourth Symphony; Aaron Copland, the 1944 award for a ballet, *Appalachian Spring*, commissioned by Mrs. E. S. Coolidge for Martha Graham.

Today, however, due to our good schools, conservatories and the excellently provided music departments in our universities and colleges, music students may complete study in America without work in Europe. These schools and departments through their insistence on the best teachers and equipment become valuable not only to Americans but often to Europeans.

PUBLICATION SOURCES.—The Society for the Publication of American Music founded by Burnet Corwin Tuthill (1919) publishes two chamber music works annually. It is supported by subscription. The works are chosen by contest. Oscar Wagner followed A. Walter Kramer as president (1942).

The Eastman School publishes (according to the fund established by George Eastman) annually several orchestral scores performed at the American Composers' Concerts at the school (Rochester, New York).

The Juilliard Musical Foundation subsidizes publication of American works chosen by a special committee of selection.

The Cos Cob Press, founded by Mrs. Alma M. Wiener of New York, published modern scores by Americans, both orchestral and chamber music. It has become incorporated with the Arrow Press.

Henry Cowell publishes, in his *New Music* magazine, scores by modern American composers, and records of music.

The Arrow Press, a nonprofit-making cooperative enterprise, was organized and is directed by Marc Blitzstein, Aaron Copland, Lehman Engel, and Virgil Thomson.

THE LEAGUE OF COMPOSERS.—One of the oldest existing American societies formed to promote contemporary compositions is the League of Composers, organized in 1923. It has acted as a national and international organization, presenting to the public a wide range of modern music, and has been a source of stimulation and assistance to young and old composers of both the United States and Europe, as well as Latin America.

Over nine hundred works of living composers have been presented, half of which were by Americans. There have been over seventy commissions to American composers. The official organ of the League has been the quarterly *Modern Music*, edited by Minna Lederman. Claire R. Reis has been the chairman of the executive board since its beginning.

THE AMERICAN MUSIC CENTER is a new organization for the dissemination of American music, working on a nonprofit basis.

The amateur spirit is awake and is being stimulated by choral societies, school and college orchestras and bands, and by the modern university and college glee clubs. These clubs, besides giving the best of the old glee repertories, include now a sound training in classical and modern choral works.

This record, although far from exhaustive, is inclusive enough to give heart to those who desire the advancement of music in America. It points definitely to an aroused interest which will inevitably stimulate gratifying results.

SOCIETIES, AWARDS AND FOUNDATIONS.—The U. S. Section of the International Society for Contemporary Music (I.S.C.M.) has worked valiantly to carry on during the war an organization which had been of great importance since 1923 in the production and performance of contemporary compositions. The Society gave annual festivals in different European centers. The first American festival took place in 1940. Since then concerts which were given in New York have been a haven for expatriated European composers and performers. A recently organized forum for hearing and discussing the works of young composers has been of constructive value. Since Louis Gruenberg and Roger Sessions acted as presidents of the U. S. Section, Mark Brunswick and Chalmers Clifton have been incumbents.

The National Association of American Composers and Conductors (N.A.A.C.C.) presents works by American composers at its concerts and has given awards for compositions. Leon Barzin, American conductor, is its president.

The National Orchestral Society, of which Barzin is the conductor, gave a series of reading rehearsals of American scores over Station WQXR (1945). This innovation proved to be of value to a large number of composers. Barzin has also presented many premières of new works at the concerts of the Society.

By the will of the late Mrs. Charles Ditson, a fund has been left, to be administered by Columbia University, to further the cause of American music. It makes possible commissions to American composers; awards in recognition of distinguished service to American music; assistance to individuals; productions of operas by the Columbia Theater

Associates of Columbia University; and an annual Festival of Contemporary American Music, the first of which took place in May, 1945. The Alice M. Ditson Fund is administered by an Advisory Commitee.

A group of music critics (New York Music Critics' Circle) banded together in 1942, and, in order to encourage American compositions, they have made awards to writers of compositions in different categories —orchestra, chamber music, choral or stage works—judged best in the current season.

In memory of his wife, Nathalie, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has established a Koussevitzky Foundation through which composers, both native born and foreign, are given commissions for works in the larger forms.

The National Federation of Music Clubs has for many years offered prizes for American compositions through national and state contests. It has given valuable assistance to young American performers through substantial awards, and recently has offered encouragement to composers still in student years through prize competitions.

The National Broadcasting Company and the Columbia Broadcasting System have from time to time commissioned works from American composers for radio performance. WQXR has sponsored the reading rehearsals mentioned above. New York City's WNYC holds an annual Festival of American Music from Lincoln's birthday to Washington's, in which popular, folk, and serious music are presented.

Many other organizations offer prizes and commissions to American composers who are no longer music's stepchildren.

Music at Chautauqua.—An important center of summer music is found on the shore of Lake Chautauqua, New York, where for seventy-three years assemblies have been held. The institution, however, has no relation to the now defunct Chautauqua Assemblies and lecture circuits which had borrowed the name. Of late years Chautauqua has been associated with a summer season of symphony concerts, chamber music, radio broadcasts, opera, and a choral group. In addition to this, the summer schools and the lectures were one of the first experiments in adult education, and have attracted people from all over the world.

Under the presidency of Arthur E. Bestor, who died in 1944, the institution made important developments. It became the place "where recreation and education meet."

From 1911 to 1944, Ernest Hutcheson was head of the piano department of the summer schools. James Friskin replaced him in 1945, teaching piano classes and playing a series of piano recitals, as Hutcheson had done before him.

Until the time of his death (1943), Albert Stoessel was director of Chautauqua's musical program. He built up the orchestra into one of significance. He conducted four symphony concerts and a children's program every week in the amphitheater, which holds almost eight thousand. Among the soloists have been world-famous artists as well as young musicians who made their debuts under these auspices. Stoessel started the opera productions for which the Norton Memorial Hall was specially built. The Chautauqua Opera Association has become one of the important training schools in this country. Many of its members are today in the Metropolitan Opera Company. Stoessel inaugurated the plan of giving all operas in English, often having special translations made for their productions. The repertoire extends from Gilbert and Sullivan, Flotow, Offenbach, and Oscar Straus to Mozart, Rossini, Verdi, Puccini, Bizet, etc., and includes many new American works, such as Stoessel's *Garrick*, Louis Gruenberg's *Jack and the Beanstalk*, Douglas Moore's *The Devil and Daniel Webster*, Gian-Carlo Menotti's *The Old Maid and the Thief*, etc.

Alfredo Valenti, as stage director, collaborated with Stoessel, and is continuing his work with Alberto Bimboni and Edgar Schenkman. The vocal department, once under the direction of Horatio Connell, is in charge of Evan Evans. The Chautauqua Choir is conducted by Walter Howe, with Harrison Potter as associate conductor. George Volkel is official organist.

In 1944, Ralph H. Norton of Chicago became president; Ralph McCallister of Chicago, director of the program; and Franco Autori, conductor of the Chautauqua Symphony Orchestra.

INFLUENCES OF THE SECOND WORLD WAR.—The Hitler regime and Second World War affected music in this country in many important directions. Almost every composer of note who made his reputation in the 20th century in middle Europe, and some from France, too, migrated to this country and many of them are American citizens or are on their way to becoming so. They have made their homes in various parts of this land from New York to Hollywood. They are teaching, some in our universities and colleges, some privately. Their new compositions are given by leading orchestras and musical organizations. The publishers are ready to publish their works. They are writing for the moving pictures. They are influencing our young composers, but in turn they are absorbing certain American tendencies that are being reflected in their scores. We are still too close to events to see ultimate results.

The two most important influences in the first quarter of the 20th

century, Arnold Schönberg of Vienna and Igor Stravinsky of Russia and later Paris, live in California. Paul Hindemith of Germany is teaching composition at Yale. Darius Milhaud of Paris is teaching at Mills College, California. Ernst Krenek of Vienna went from Vassar College to St. Paul, where he has a large following of students at Hamline University. Béla Bartók (d. 1945) did research in folk music at Columbia University, where he held an honorary professorship. Bohuslav Martinu, a Czechoslovakian, has written prolifically and has had innumerable performances. Ernst Toch, an Austrian who has become an American citizen, has written music for the films in Hollywood and is professor of composition at the University of Southern California. Erich Korngold, the erstwhile child prodigy of Vienna, is a composer for the films in Hollywood. Kurt Weill has written successful light operas since his arrival in New York. Karol Rathaus, Karl Weigl, Stefan Wolpe, Nicolai Lopatnikoff, Jaromir Weinberger, Gregor Fitelberg, conductor, and Jerzy Fitelberg, composer, father and son, Alexander Tansman, Johan Franko, Alexander Gretchaninoff, Arthur Lourié, Stanley Bate, Richard Arnell, Hanns Eisler, Vittorio Rieti are a few of the composers from all over Europe who have found a haven in this country. This list is by no means complete, nor does it include the famous musicologists, performers conductors, singers, pianists, etc.

SUGGESTIONS FOR FURTHER READING

Our American Music. John Tasker Howard. Crowell.
How Music Grew. Bauer and Peyser. Putnam.
Art-Song in America. William Treat Upton. Ditson.
An Hour With American Music. Paul Rosenfeld. Lippincott.
New Musical Resources. Henry Cowell. Knopf.
Our Music—Made in America. Marion Bauer. *Theater* magazine. October, November, 1930.
American Composers of Today. Compiled by Claire Reis. International Society for Contemporary Music. 1930. Second Edition, 1932.
Twentieth Century Music. Marion Bauer. Putnam.
Our New Music. Aaron Copland. Whittlesey House.
Great Modern Composers. Ed., Oscar Thompson. Dodd, Mead.
The Book of Modern Composers. Ed., David Ewen. Knopf.
The International Cyclopedia of Music and Musicians. Ed. O. Thompson. Dodd, Mead.
A Short History of Music. D. N. Ferguson. Crofts.
The Musical Scene. Virgil Thomson. Knopf.
The House That Music Built. Ethel Peyser. McBride.

The following articles from *The Musical Quarterly.* G. Schirmer:

Ernest Bloch. Guido M. Gatti. January, 1921.
The Songs of Charles T. Griffes. William Treat Upton. March, 1923.
The American Composer and the American Music Publisher. O. G. Sonneck. January, 1923.
J. A. Carpenter, American Craftsman. Olin Downes. October, 1930.
John Alden Carpenter. Felix Borowski. October, 1930.
Charles Griffes as I Knew Him. Marion Bauer. July, 1943.

The following articles from *Modern Music.* Published by the League of Composers (a partial list):
America's Young Men of Promise. Aaron Copland. March, 1926.
For An American Gesture. Louis Gruenberg. June, 1924.
Impressionists in America. Marion Bauer. January, February, 1927.
Contemporary American Composers—Series. 1929-1945.
Composers of New England. Nicolas Slonimsky. February, March, 1930.
The Composer in America, 1923-1933. A. Copland. January-February, 1933.
The Transplanted Composer. Ernst Krenek. November-December, 1938.
Americanism in American Music. Paul Rosenfeld. May-June, 1940.
Twenty Years' Growth in America. Howard Hanson. January-February, 1943.
Opera in America Today. Keith Thompson. November-December, 1943.
Ives Today: His Vision and Challenge. Elliott Carter. May-June, 1944.

PART X

TWENTIETH CENTURY—NEW TENDENCIES (RHYTHMIC—ATONAL AGE)

40. NEW TENDENCIES— DEBUSSY AND IMPRESSIONISM

Change, an Irrefutable Principle — Extended Boundaries — No Standard Definition of Beauty, Art, Music, Etc. — Constant Battle between Extremes — Art Reflects Life — New Musical Terminology — Airplane Consciousness — Every New Work Not a Masterpiece — Twentieth Century Opens New Paths — Impressionism Defined — In Painting — Debussy's Early Life, Studies — Prix de Rome — *Compositions* — Afternoon of a Faun — *Songs — Debussy's Impressionistic Style* — Pelléas et Mélisande — *Innovations — Whole-Tone Scale — Piano Music — Declining Years — Critical Writings — Maurice Ravel — Contrasted with Debussy — Polytonality — Compositions — A Master of Orchestration* — Daphnis et Chloë — Bolero — *Songs — Erik Satie, a Musical Caricaturist — A Mystic — The Music-Hall Spirit — Paul Dukas — Albert Roussel — Florent Schmitt — Koechlin — Magnard — De Severac — Caplet — Louis Aubert and Others.*

IN this kaleidoscopic rise and fall of structural forms, schools, eras; of the musical dominance of first one nation and then another; of the appearance of towering geniuses whose achievements have summed up their era, we are confronted with one irrefutable principle—the inevitability of change.

If we could confine Art within definition and standardization, its death knell would be sounded. Its dynamic essence, its power to escape from limitations, have made it possible for one civilization to produce a Palestrina, a Bach, a Beethoven, a Chopin, a Wagner, a Brahms, a Debussy, a Stravinsky, and a Hindemith.

Chinese and Egyptian music was prescribed and did not develop.

The same fate would have overtaken ours had no one broken rules and extended boundaries. Before we can condemn lapses from tradition we must have a positive standard and definition as to what are beauty, art, music, melody and form. And no sooner do we put our stamp of approval on a movement, an individual, or a work, than a new movement, individual or work appears, making it necessary to expand the standards and definitions (Chap. 1).

There is constant battle between the static and the dynamic in art; the romantic and the classic; absolute music and programmatic; content and structure; the secular and the ritualistic; the simple and the sophisticated; popular and art expression; the natural and the artificial; the music of voices and that of instruments. Every epoch thinks it has to meet a situation which never has arisen before; but if it were only realized, the people of every age have the same fight.

Art cannot be separated from its social and political background. And the several arts reflect more or less the same tendencies, eccentricities and limitations. If one does not like the phase art expresses today, one must examine outside conditions. The shafts of unrest, of speed, of mechanistic change, have driven deep into the soul of the universe and have left their marks as "signs of the times" on the dance, drama, poetry, sculpture, painting, architecture and music.

NEW MUSICAL TERMINOLOGY.—What did the 19th century know of musical *impressionism*, of whole-tone scales, of the *mystic chord*, of *polytonality* or of *atonality?* This new terminology is proof of the transformations that have taken place.

If one were to be plunged without preparation into a concert of contemporary music, the ears would probably rebel and the brain register incoherent, disagreeable impressions. The road must be taken step by step and the new country reached by comfortable stages. No one can promise that the scenery will be appreciated along the way. Traveling is neither in a stagecoach, a victoria, nor by bicycle, but by automobile or airplane. An airplane consciousness is an indispensable adjunct for the appreciation and understanding of the 20th-century art.

Liking or not liking modern music is largely a matter of temperament. Some find in it fascination, color, vividness of rhythm, originality and a relation to the spirit of the times; others come to it with preconceived prejudices, hating it because they cannot fit it to the principles and rules which applied to the masterpieces of the past; many treat it with derision because it is human nature to decry and laugh at what is not understood.

Every new work is not a masterpiece; neither are many innovations more than new twists to old ideas. But out of these may come grist

for another's imagination and creative gifts, and the next generation will choose what it wants and needs from the musical repository of the present age. George Dyson warns us of the danger in assuming "that even the most convincing of the immediate products of reform have more than temporary significance," and he says further, "It is the natural privilege of each succeeding generation to point out how blindly its fathers have erred, and in the historical perspective of criticism there is no feature more striking than the high confidence with which men have uttered prophetic blunders."

The dynamic line of the creative arts is not always a crescendo. Not every age is a great creative age, and in looking back through history we see which periods were fruitful and which were barren. As a rule transitions are not as radical as they seem at the time.

THE TWENTIETH CENTURY opened with Strauss at the height of his power; Debussy was just coming into prominence; Schönberg was turning away from the influence of Wagner, Strauss and Mahler, and was beginning his experiments in tonality; Scriabin, who had paid tribute to Chopin and the Russians, was creating his own musical mysticism; Stravinsky had hardly made up his mind to follow music and had not met Diaghileff, the director of Russian ballet. To these divergent influences may be traced many of the individualities of present-day music. While they are directly responsible for the music of the 20th century, the causes for the change lie deeper than the individuals, who merely reflected it. The world thought was in revolt against classicism before romanticism was effected. And similarly, romanticism in literature, painting, and music has been cast aside for symbolism, impressionism, postimpressionism, realism, futurism, cubism, and numerous other *isms*. The future will separate the chaff from the wheat.

To define musical IMPRESSIONISM we must turn to painting and literature. The term was applied in derision to the work of a group of painters when Claude Monet exhibited a picture which he called *Impression: Soleil levant* (*Rising Sun*, 1867). Edouard Manet in getting away from the "true to nature" idea, which had dominated art since the Renaissance, made a study of the effect of light and atmosphere on color which resulted in the *plein-air* movement. The painter became interested in the emotional reaction of what the eye beheld, he began to reason, and a new technique appeared. A choice had to be made between "reality as the eye sees it and the world of action as the mind perceives it" (Stephen Bourgeois). Monet succeeded "in fixing the fugitive changes of nature" thus accentuating the meaning of the term, *impressionism*.

Debussy, under the influence of this school of art, tried to suggest in tone a mental image—a thought, an emotion, a definite object, a poem, a picture—used not to reproduce tangible or concrete things, but the *emotion* aroused by the image. In this it was *impressionistic*.

Debussy was one of a group which included the painters Monet, Pissarro, Degas, Sisley, and Renoir, and the symbolist poets Verlaine, Henri de Régnier, Gustave Kahn, Stéphane Mallarmé, etc. He revolted against realism, cut out unnecessary details, avoided the obvious, and was concerned with immediate subjective impressions which he translated into veiled, mystic, idealistic, shimmering music. Just as the poets used the rhythms and sounds of language, and the painters, the rhythm of line and color, so Debussy used rhythm, harmony and melody to suggest the sentiments and emotions which defy analysis—in other words, *impressionism*.

Claude Achille Debussy (1862-1918) was born at Saint-Germain-en-Laye and died in Paris. He was first brought to music by Mme. de Sivry-Mauté, a pupil of Chopin and mother-in-law of the symbolist-poet Paul Verlaine. At eleven young Debussy entered the Paris Conservatory where, in spite of his disturbing originality, he won the *Prix de Rome* (1884) with a cantata, *L'Enfant prodigue* (*The Prodigal Son*). Before this he had taken a second prize for the piano and a first for accompanying. He was Franck's pupil for improvisation and Guiraud's for composition.

In 1880 Debussy was employed as pianist by Mme. Nadejda von Meck, Tchaikovsky's patroness. With her he visited Switzerland, Italy, Austria, and in 1881 and '82 he passed the summers in Russia, where he became acquainted with the works of Balakireff, Borodin, and Rimsky-Korsakoff. He was attracted by the peculiar modulations of the folk songs and of the music of the Russian "Five." The effect of this experience was to create a new and original color in his own composing. Moussorgsky's influence on his music, which is strongly apparent in the score of his opera, *Pelléas et Mélisande*, is of a later date.

Debussy's first period closed when he joined the group of symbolists and impressionists after his return from Rome. His songs (1876-1890) attest to his extreme individuality and sensitivity and include, among others, *Beau soir* (*Lovely evening*), *Romance*, *Fêtes galantes*, of which *Mandoline* and *Fantoches* are the most famous, and *Ariettes oubliées* (*Forgotten Songs*), six of his loveliest early songs, on poems by Verlaine, which were published later: *C'est l'extase* (*Ecstasy*), *Il pleure dans mon cœur* (*My heart is weeping*), *L'ombre des arbres* (*In the Shade of the Trees*), *Chevaux de bois* (*Merry-go-round*), *Spleen* and *Green*.

The *Arabesques* (1888) and the *Suite Bergamasque* (1890) and

six other piano pieces belong to this early stage, and the works written at Rome include *Le Printemps* (*Spring*) for orchestra, *La Damoiselle élue* (Rossetti's *The Blessed Damozel*) for chorus and orchestra.

His first work in the new style was the well-known *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*, 1892), an eclogue for orchestra after Mallarmé's poem. His next for orchestra, three *Nocturnes* (1898), includes *Nuages* (*Clouds*), *Fêtes* (*Festivals*), and *Sirènes* (*Sirens*). The first two are heard more often than *Sirènes*, in which Debussy introduces a chorus of women's voices without words. In 1905 *La Mer* (*The Sea*) appeared, and by many it is considered Debussy's most beautiful score. His works for orchestra close with three *Images*, *Gigues tristes* (*Sad Jigs*), *Iberia*, and *Rondes de Printemps*. *Iberia* is heard more often than the other two.

THE SONGS of this period may be listed thus:

1. *Cinq Poèmes de Baudelaire* (*Five Poems of Baudelaire*) (1890)
   a. *Le Balcon* (*The Balcony*)
   b. *Harmonie du soir* (*Evening Sounds*)
   c. *Jet d'eau* (*The Fountain*)
   d. *Recueillement* (*Meditation*)
   e. *La mort des amants* (*The Death of the Lovers*)

2. *Fêtes galantes*, Book I (Paul Verlaine) (1892)
   a. *En sourdine* (*Silently*)
   b. *Fantoches* (*Phantoms*)
   c. *Clair de lune* (*Moonlight*)

3. *Proses lyriques* (Debussy) (1893)
   a. *De rêve* (*Of a Dream*)
   b. *De grêve* (*Of a Strand*)
   c. *De fleurs* (*Of Flowers*)
   d. *De soirs* (*Of Evenings*)

4. *Trois Chansons de Bilitis* (Pierre Louÿs) (1898)
   a. *La flûte de Pan* (*Pan's Flute*)
   b. *La chevelure* (*Tresses*)
   c. *Le tombeau des Naïades* (*The Tomb of the Naiads*)

5. *Fêtes galantes*, Book II (Verlaine) (1904)
   a. *Les ingénus* (*The Ingenious Ones*)
   b. *Le Faune* (*The Faun*)
   c. *Colloque sentimental* (*Sentimental Colloquy*)

6. *Trois Chansons de France* (1904)
   a. *Le Renouveau* (*The Renewal,* by d'Orléans)
   b. *La Grotte* (*The Grotto,* by Tristan L'Hermitte)
   c. *Pour ce que Plaisance est morte* (*To those for whom Pleasure is Dead,* by d'Orléans)

7. *Trois Chansons de Charles d'Orléans* (1908)
   for mixed chorus unaccompanied.
   a. *Dieu! qu'il le fait bon regarder* (*Lord! How good he is to look upon!*)
   b. *Quand j'ai ouy le tabourin sonner* (*When I Heard the Sounds of the Tabret*)
   c. *Yver, vous n'estes qu'un villain* (*Winter, you are but a villain*)

8. *Le Promenoir des deux amants* (*The Promenade of the Two Lovers,* Tristan L'Hermitte) (1910)
   a. *Auprès de cette grotte* (L'Hermitte, see 6-b)
   b. *Crois mon conseil* (*Believe my Counsel*)
   c. *Je tremble voyant ton visage* (*I Tremble Seeing Thy Face*)

9. *Ballades de François Villon* (1910)
   a. *Ballade de Villon à s'amye* (*To his friend*)
   b. *Ballade que feict Villon à la requeste de sa mère* (*At the request of his mother*)
   c. *Ballets des femmes de Paris* (*Ballets of the Women of Paris*)

10. *Trois Poèmes de S. Mallarmé* (1913)
    a. *Soupir* (*Sigh*)
    b. *Placet futile* (*Futile Petition*)
    c. *Eventail* (*Fan*)

Debussy's only string quartet (1893) has been a source work for 20th-century composers.

Edward B. Hill says that Debussy's desire to create a style similar to the methods of impressionist painters was effected:

1. by avoiding *academic* developments of musical ideas;
2. by relaxing some of the conventional indications of *tonality;*
3. by using harmony largely as a means of *coloristic* effect.

In the quartet he demonstrated his ideas in absolute music, avoided classical tradition, wrote a beautiful work in "cyclical" form, and

created an excellent example of economy in the use of material and detail.

His next chamber music was for the chromatic harp—an experiment in extending the possibilities of the diatonic instrument—*Danse sacrée* and *Danse profane* with string-orchestra accompaniment (1904). In 1910 he wrote a *Rhapsodie* for clarinet and piano.

PELLÉAS ET MÉLISANDE.—No work since *Tristan und Isolde* had shaken the traditional foundations of opera as did Debussy's *Pelléas et Mélisande*, based on Maeterlinck's drama and produced at the Opéra Comique in Paris, 1902, with Jean Perier and Mary Garden in the title roles. It "exhibited not simply a new manner of writing opera," says Lawrence Gilman, "but a new kind of music—a new way of evolving and combining tones, a new order of harmonic, melodic and rhythmic structure.... The thing had never been done before, save in a lesser degree by Debussy himself in his then little known earlier work."

Debussy worked for almost ten years on the score. It was "revolutionary" in extreme if one remembered Wagner and Strauss. And yet, Debussy succeeded in doing what Wagner tried to do: in writing an opera in which text, action, and music should be a blended perfection; in orchestrating so that the word should not be covered by the music; in eliminating all vocal melody in the form of arias, duets or concerted numbers with almost no orchestral thematic development. The sincerity with which Debussy sought to engulf his individuality in that of the personalities of the drama, and his intense desire to separate himself from the artificialities of the theater relate him to Gluck as an innovator.

Lawrence Gilman wrote in 1907 of *Pelléas et Mélisande* as inaccurately called an opera "written for the voices, from beginning to end, in a kind of recitative which is virtually a chant ... in which an enigmatic and wholly eccentric system of harmony is exploited; in which there are scarcely more than a dozen *fortissimo* passages in the course of five acts; in which, for the greater part of the time, the orchestra employed is the orchestra of Mozart,—surely, this is something new in modern musico-dramatic art; surely, it requires some courage, or an indifference amounting to courage, to write thus in a day when the plangent and complex orchestra of the *Ring* is considered inadequate, and the 113 instruments of *Salome*, like the trumpeters of an elder time, are storming the operatic ramparts of two continents."

In his use of themes to represent his characters he borrows a Wagner idea but handles it with subtlety and suggestion. Debussy was deeply interested in Moussorgsky's *Boris Goudonoff* and studied the original score (Chap. 33). Moussorgsky's influence, with which Debussy is often

charged, led the French composer into a deeper study of his own resources and musical means rather than an imitation of the Russians.

DEBUSSY'S INNOVATIONS.—With *Pelléas et Mélisande*, Debussy's style in all its individualism was at its meridian; it is the first work in which he completely achieved his aims.

1. Obviously he had digested Wagner, although disapproving of his musical methods; also Chabrier, César Franck, Fauré, Duparc, and even Massenet.

2. He departed from their chromaticism and the despotism of the major and minor modes, and deliberately revived the medieval church modes which he used with new freedom, imagination and effective charm. He knew his plainsong well.

3. He broke down slavish adherence to harmonic principles such as one learns in student days, recognizing no rules save those of taste. Instead of resolving each chord according to method he allowed them to progress with smooth fluidic grace.

4. His highly sensitized nature and the subtlety of his dynamic and harmonic sense place Debussy in the same relation to the early 20th century as Chopin was to the 19th. Debussy's ears were curiously sensitive and he heard overtones and sounds unnoticed by the average listener. When he was a cadet at St. Cyr, a bell rich in overtones fascinated him, and he made use of the unusual tonal combinations he heard. The musicians trained to hear along conventional lines had difficulty in believing that Debussy was not perversely combining sounds merely to create bizarre effects.

5. During the Paris Exposition (1889) Debussy was a frequenter of the Javanese concerts. The result of the concentrated attention he gave to the *gamelan* (Javanese and Balinese orchestras, Chap. 4) is supposed to have suggested many impressionistic and colorful timbres, including the whole-tone scale.

THE WHOLE-TONE SCALE was not invented by Debussy but on account of his characteristic and expert use of it, it has been completely identified with his work. He may have heard it in the Javanese harmonies, or in the compositions of Rimsky-Korsakoff and the other Russians; he may have deduced it through his study of the old modes, yet it may be that in the evolution of the overtone series the day of the whole-tone scale had arrived and Debussy was its chosen prophet.

Music was first monodic, a one-line melody; when men and women sang together the one-line melody was sung in octaves (the fundamental tone and its octave, or 1 and 2 of the harmonic series); when organum prevailed, 2, 3 and 4 of the harmonic series was its basis; the

major chord appears as 2, 3, 4 and 5, and the major triad is 4, 5 and 6; the 7th overtone created the chord known as the *dominant seventh* and was at first a dissonance disturbing to the conservatives; with the addition of the 9th overtone (4, 5, 6, 7, 9) the chord of the *dominant ninth*, a favorite with César Franck and Wagner, appears; overtones 7, 8, 9, 10 and 11 (b♭, c. d, e, f♯) produce five whole-tone steps, as evolved in the age of Debussy (p. 41).

6. Debussy was searching to establish a French music that should free itself from the influence of Teutonic romanticism. He believed that the German school of the 19th century was foreign to the French temperament, and he advocated a study of the French clavecin compositions of the 18th century (Chap. 14) to recapture the lost musical speech, a native speech which should express the soul of the French people. He continued the propaganda begun by the *Société Nationale de Musique*.

PIANO MUSIC.—Practically all Debussy's piano music belongs to his second period. Replete with all the innovations which make up impressionism, it created a new literature for the piano demanding a new style of touch, technique and use of dynamics. Alfred Cortot in his *French Piano Music* points out that two of the earlier works, *Danse* and the *Suite Bergamasque*, "are descriptive in type, creating *sensations* rather than *sentiments*." He also states of the *Fantaisie* for piano and orchestra written in 1888 and published without Debussy's sanction, that its value "lies much more in the tone, color, and play of rhythm than in the development of thematic ideas." "Here I have touched on one of the secrets of Debussy's incisive and penetrating genius," Cortot writes. "He had so perfect a faculty for crystallizing in sound visual impressions, whether direct or suggested, by the imagination, by the plastic arts or by literature, that he could turn the full force of his art into a channel of sensations hitherto hardly ever opened to music at all. ... And rather than work on our feelings by the poignancy of personal emotion, rather than create a tone-architecture of lovely line and form ... he contrives, in a hidden sensuousness of linked chords, in the sinewy throb of a rhythm or the sudden mystery of a silence, to let fly this secret arrow whose delicious, subtle poison drugs us, almost without our realizing it, into the sensation which he deliberately intended; and we experience it as intensely as in actual reality."

There was an interim of eleven years between his early piano compositions and this second period which include

1. *Pour le Piano* (*For the Piano*) (1901)
Prélude—Sarabande—Toccata

2. *Estampes* (*Engravings*) (1903)
   a. *Pagodes* (*Pagodas*)
   b. *Soirée dans Grenade* (*Evening in Granada*)
   c. *Jardins sous la pluie* (*Gardens in the Rain*)

3. *D'un cahier d'esquisses* (*From a sketch book*) (1903)

4. *Masques* (*Masks*) (1904)

5. *L'Isle joyeuse* (*The Island of Joy*)

6. *Images* (Book I) (1905)
   a. *Reflects dans l'eau* (*Reflections in the Water*)
   b. *Hommage à Rameau* (*Homage to Rameau*)
   c. *Mouvement* (*Movement*)

7. *Images* (Book II) (1907)
   a. *Cloches à travers les feuilles* (*Bells through the Leaves*)
   b. *Et la lune descend sur le temple qui fut* (*And the Moon Descends on the Ancient Temple*)
   c. *Poisson d'or* (*The Gold Fish*) (suggested by a Chinese lacquer panel)

8. *Children's Corner* (1908)
   a. *Doctor Gradus ad Parnassum*
   b. *Jimbo's Lullaby*
   c. *Serenade for the Doll*
   d. *Snow is Dancing*
   e. *The Little Shepherd*
   f. *Golliwogg's Cakewalk*

This delightful work is dedicated to Debussy's little daughter, who used to draw the manuscript around in a toy wagon and would tell anyone who listened (as she did Emilie Frances Bauer), "This is my music, my father wrote it for me." "Chouchou," as the composer called little Claude, outlived her father only a year. Cortot places *Children's Corner* with Schumann's *Kinderscenen*, Moussorgsky's *Chambre d'enfant* (*The Nursery*) and Gabriel Fauré's *Dolly*.

9. *Hommage à Haydn*, one of six pieces by Debussy, Dukas, Reynaldo Hahn, D'Indy, Ravel and Widor (1909)

10. *Douze Préludes* (*Twelve Preludes*) (1910)

a. *Danseuses de Delphes* (*Delphic Dancers*)
(An excellent example of Debussy's modal harmony)

b. *Voiles* (*Sails*)
(Written entirely in the whole-tone scale)

c. *Le vent dans la plaine* (*The Wind on the Plain*)

d. *Les sons et les parfums tournent dans l'air du soir* (*Sounds and perfumes permeate the evening air*)

e. *Les collines d'Anacapri* (*The Hills of Anacapri*)

f. *Des pas sur la neige* (*Footprints on the Snow*)

g. *Ce qu'a vu le vent de l'ouest* (*What the West Wind Saw*)

h. *La fille aux cheveux de lin* (*The Girl with the Flaxen Hair*)

i. *La sérénade interrompue* (*The Interrupted Serenade*)

j. *La Cathédrale engloutie* (*The Engulfed Cathedral*)
(Based on a Breton tale of the Cathedral of the engulfed isle of Ys, which is supposed to be seen occasionally by the peasants who hear the chimes and the chanting of the priests. Here Debussy shows a type of voice leading which might be called a modern *organum*.)

k. *La danse de Puck* (*Puck's Dance*)
(Shakespeare's *Puck* is represented with humor and charm)

l. *Minstrels*
(A delightful music-hall picture in which Debussy shows that he knew American ragtime as in *Golliwogg's Cakewalk* and in *General Lavine eccentric* below)

11. *La plus que lente* (A slow waltz) (1910)

12. *Douze Préludes* (Book II) (1913)

Although these works bear a date which carries Debussy into the third period, some of them may have been written earlier as their style and intention relate them definitely to the first book of *Préludes*. However, indications of a changing technique are visible.

a. *Brouillards* (*Mists*)

b. *Feuilles mortes* (*Dead Leaves*)

c. *La Puerta del Vino*
(A famous gate at Granada, a picture of which Debussy received on a postcard from Falla, so Cortot tells us.)

d. *Les fées sont d'exquises danseuses* (*The Fairies are Exquisite Dancers*)
e. *Bruyères* (*Heather*)
f. *General Lavine—eccentric*
(An American entertainer who dances in Debussy's version to ragtime rhythms.)
g. *La terrasse des audiences du clair de lune* (*The Reception Terrace of the Moonlight*)
h. *Ondine*
i. *Hommage à S. Pickwick, Esq. P.P.M.P.C.*
(Debussy's humor was never more delightfully displayed than in this ironic portrait of Dickens' hero.)
j. *Canope* (An antique funeral urn)
k. *Les tierces alternées* (*Alternating Thirds*)
l. *Feux d'artifice* (*Fireworks*)

DECLINING YEARS.—The theater again claimed Debussy's attention in 1911 when he wrote *Le Martyre de Saint Sebastien* (*The Martyrdom of St. Sebastian*) for chorus and orchestra to Gabriele d'Annunzio's play. It has never yet made its way successfully although the music is profound and beautiful. He composed three ballets for Diaghileff: *La boite à joujoux* (*The Box of Toys*, 1913) which was written for piano, *Khamma* (1912), an Egyptian story, and *Jeux* (1913).

When the First World War broke, Debussy showed signs of the incurable illness which led to his death (March 26, 1918). He wrote a *Berceuse héroique* which he dedicated to Albert I of Belgium, and a song, *Noël pour les enfants qui n'ont pas de maisons* (*Christmas Song for the Homeless Children*). He also composed a group of *Six épigraphes antiques* which reflect his studies in old modes. He was asked to edit Chopin's works for a French publisher and, as a result, wrote twelve *Études* dedicated to the memory of Frédéric Chopin (1915). The same year he composed a work for two pianos *En blanc et noir* showing signs of new ideas which later were developed by younger men.

His last works are chamber music in which Debussy obviously attempts simplification and shows a neoclassic spirit which again presaged the future. These works (without date) are sonatas for flute, viola and harp, for violoncello and piano, and violin and piano.

CRITICAL WRITINGS.—For a few years, Debussy contributed to several journals such as *La Revue blanche*, *Gil Blas*, *Le Mercure de France*, *Figaro*, *Comœdia* and the *S. I. M.*, the journal of the Paris section of the *International Society for Contemporary Music*. Some of his critical writings have been published in book form as *Monsieur*

Croche antédilettante (1921), translated as *Monsieur Croche, the Dilettante Hater* (1928), in which he airs his opinions on important musical subjects, and gives an excellent picture of his environment.

He ushered in a new musical era and his influence has been far reaching. Composers, not only in France, adapted his ideas to their needs and a wave of impressionism inundated the musical world.

MAURICE RAVEL.—The soil which produced Debussy produced also Ravel (1875-1937) and the same environment developed their talents. In spite of the claim that Ravel imitated Debussy, even a cursory study of their styles and methods of working will reveal fundamental differences.

Ravel might be compared to the postimpressionist painters in the sharp contour of his melodic outlines in distinction to Debussy's misty melting of one tone mass in another.

Ravel, perhaps owing to the fact that he was born near the Spanish border—Ciboure, Basses-Pyrénées—is more rhythmically incisive than Debussy. Both, however, capitulated to the irresistible spell of the exotic Spanish idiom. Ravel with an experimenter's curiosity shifted his style and technique to fit the individual problem of each composition —and he loved problems.

In a matter of form, Debussy created his own and deliberately avoided those either of classicism or romanticism, while Ravel's work is based on traditional forms.

Harmonically, the two differ greatly. Debussy's dissonance stems from his use of the chords made possible by the whole-tone scale, not merely augmented triads, however; Ravel's dissonance is the result, not of using whole-tone scales melodically, which he almost never did, but of using two or more *tonalities* simultaneously, known as *polytonality*.

POLYTONALITY.—Darius Milhaud, one of the *Group of Six* (Chap. 43), has been regarded as having *invented* polytonality, but as was the case with Debussy and the whole-tone scale, Milhaud used it freely but it was anticipated by others. In fact, the addition in organum of a melody a fifth higher or a fourth lower than the *cantus firmus* may be regarded as the first example of polytonality. In the seventh of Ravel's *Valses nobles et sentimentales*, he combined the keys of F major and C-sharp minor in a most clever *polyharmonic* way. Béla Bartók in using different key signatures for the two staves in some of his early compositions opened the way for its advance. Erik Satie, another intrepid experimenter, used it in his musical cartoons in such a manner as to make one wonder whether he was laughing at or with his listeners.

Stravinsky uses it but in such a way as to confirm one's opinion that there are both *polytonality* and *polyharmony*, one dealing with combining single-line melodies of different keys, the other with combining entire chords belonging to different tonalities.

Maurice Ravel spent much of his life in Paris. He attended the Conservatory where he was in André Gedalge's class for counterpoint and fugue and Gabriel Fauré's for composition. Gedalge once recommended to Ravel Mozart's quartets as a model for a chamber-music work. Ravel frankly stated that Mozart was old-fashioned and not for him! But the wise master, one of the greatest teachers France has had, gave the impetuous young composer an ultimatum: a quartet based on Mozart or he was to leave the class. Gedalge proudly stated that the lovely F-major string quartet (1902-3) was the ultimate result.

An influence as strong as Debussy's was that of Erik Satie, who has opened the eyes of many of the younger men, less by what he composed than by what he said. Roland Manuel, critic, composer, friend, pupil and biographer, tells that when Ravel played Satie's *Sarabandes* and *Gymnopédies* for his fellow students he completely scandalized them. He studied also the works and the style of Chabrier, and of Liszt. If one compares Debussy to Chopin, Ravel might be compared to Liszt in the technical treatment of his piano compositions.

Ravel received the second *Prix de Rome* (1901) but he was never awarded the first due to the injustice and prejudice of the judges, which led to Theodore Dubois's resigning as director of the Conservatory.

COMPOSITIONS.—As a composer for piano, Ravel is one of the most important of the moderns. Some of his most familiar works are among his earliest, such as *Habanera* (1895), *Pavane pour une infante défunte* (*Pavan for a dead infanta*, 1899), *Jeux d'eau* (*The Fountain*, 1901), and the *Sonatine* (1903-1905).

From a more mature stage, we have:

1. *Miroirs* (1905)
   a. *Noctuelles* (*Night pieces*)
   b. *Oiseaux tristes* (*Sad birds*)
   c. *Une Barque sur l'océan* (*A Bark on the Ocean*)
   d. *Alborada del Gracioso* (*A Clown's Serenade*)
   e. *La Vallée des cloches* (*The Valley of Bells*)

2. *Gaspard de la Nuit* (*Gaspard of the Night*) (1908)
   a. *Ondine* (dedicated to Harold Bauer)
   b. *Le Gibet* (*The Gibbet*)
   c. *Scarbo* (suggested by the prose of Bertrand Aloysius).

3. *Valses noble et sentimentales* (*Noble and Sentimental Waltzes*) (1911)

4. *á la manière de...* (*In the Manner of...*) (1913)

5. *Le Tombeau de Couperin* (old dance forms) (1914-17)

La Mère L'Oye (*Mother Goose*) was originally composed as a piano duet (1908), and orchestrated later, was produced as a ballet.

RAVEL'S CHAMBER MUSIC consists of the string quartet; *Introduction et Allegro* for harp, string quartet, flute and clarinet (1906); a piano trio (1915); violin sonata (1927); sonata for violin and violoncello (1920-1922); and *Tzigane*, a rhapsody for violin and piano written (1924) at the request of Yelly d'Aranyi, the Hungarian violinist.

As a master of the modern orchestra, Ravel stands almost without rival. Several of his orchestrated works were originally written for piano. *Les Valses nobles et sentimentales* became a ballet *Adelaïde ou le langage des fleurs* (*Adelaide or the Language of Flowers*). For orchestra alone he composed:

1. *Rhapsodie espagnole* (1907)
   Prélude—Malaguena—Habanera—Feria.

2. *La Valse, poème chorégraphique* (1920)
   (Ravel pictures an Imperial court about 1855, and uses a Strauss Waltz type—he combines program, impressionistic methods and a study of waltz rhythms.)

Among his last works were two piano concertos, one in G major, the other for the left hand alone, composed for and played by Paul Wittgenstein.

BALLETS.—Ravel came under the sway of the ballet producer Diaghileff (Chap. 41). The date that the Diaghileff Ballet Russe brought out *Daphnis et Chloë* (1912) was notable "in the revival of the French ballet as well as in Ravel's career," says Hill. He called it a "choreographic symphony" and wrote it in 1910. After the ballet had appeared, he arranged two concert suites from the score. In Suite I are *Nocturne*, *Interlude*, and *Danse guerrière* (*Warrior Dance*), and in the second are *Lever du jour* (*Daybreak*), *Pantomime*, and *Danse générale*.

Bolero, which is frequently played as a concert piece, was written as

a ballet (1928), produced at the Opéra by Ida Rubinstein. It created a sensation on account of the hypnotic effect produced by its obstinate rhythm and repetitious melody, a Spanish dance (*Cachucha*). His problem was one of instrumentation; he achieved the dynamic effect through the timbre of the individual instruments, and built up the climax by gradually adding more instruments, instead of the usual way of demanding greater or less volume from each instrument. It brought fame to the composer.

THE RAVEL SONGS are individual and beautiful. Among them are *Sainte; Deux Epigrammes* (*Two Epigrams*) on texts by Clément Marôt of the 16th century; *Shéhérazade* consisting of *Asie, La flûte enchantée* (*The Enchanted Flute*) and *L'Indifferent* (*The Indifferent One*); five Greek melodies; four folk songs—Spanish, French, Italian, and Hebrew; two Hebrew melodies; and the amusingly ironic *Histoires naturelles* celebrating the Peacock, the Cricket, the Guinea Hen, the Swan and the Kingfisher. In 1913, Ravel composed *Three Poems by Mallarmé* for voice and chamber-music accompaniment, and in 1926 he wrote *Chansons Madécasses* (*Songs of Madagascar*) for voice, flute, cello, and piano, as a commission from Mrs. E. S. Coolidge. His last composition was *Don Quichotte à Dulcinée* (*Don Quixote to Dulcinea*), on three poems by Paul Morand, for baritone and small orchestra (1932).

Ravel's stage works include a short *opéra comique, L'Heure espagnole* (*The Spanish Hour,* 1907), and *L'Enfant et ses sortilèges* (*The Child and Its Sorceries,* 1924-1925). (See *How Music Grew*).

Ravel came to America (1926-27) under the direction of the *Pro Musica* Society, which arranged tours for famous European composers. He lived near Paris at Montfort L'Amaury.

M. D. Calvocoressi says of him: "In all his works Ravel stands revealed as a typical product of French culture, essentially intelligent, versatile, although he deliberately restricts his field, purposeful, and uniformly keen in investigating the possibilities of music.... In his musical humour the sympathetic quality is as striking as the wit." (Grove's *Dictionary.*)

ERIK SATIE.—One of the most curious figures in music history is Erik Satie (1866-1926), who had a French father and a Scotch mother. He might be called the "father of humor in modern music." Was he a caricaturist "gone wrong" or was he trying to teach by means of ridicule and satire? Teach he did, not by precept or example, but by retailing his musical creed to Debussy, Ravel, the "Group of Six"—Honegger, Milhaud, Poulenc, Auric, Germaine Tailleferre and Durey

—to Virgil Thomson, the American composer, and to a group of four, *L'École d'Arceuil*, named for the place where he lived.

His first period was concerned with the piano: three groups of dance forms, with three pieces in each, *Sarabandes* (1887), *Gymnopédies* (1888) and *Gnossiennes* (1890). They are all surprisingly simple and in them Satie used means which antedated some of Debussy's impressionism.

Next he used mystic subjects induced by his connection with Sar Peladan, founder of the mystical order of the Rose Cross, aimed to revive the Greek spirit in art.

When he was forty, Satie went to the *Schola Cantorum* and studied with d'Indy and Roussel. His last compositions bear humorous titles which may have been an attempt to break down a phase of sentimental romanticism, and to rid music of the incubus of scholastic prejudices. *Pièces en forme de poire*, which may be translated "Pieces in the shape of a pear"; *poire* is also a slang term used as we use "lemon." Draw your own conclusion! Another is *Véritables prélude flasques*, preludes for a dog! *Croquis et agaceries d'un homme de bois* (*Sketches and Annoyances of a Wooden Man*), *Descriptions automatiques*, etc.

André Cœuroy writes: "With *Parade* at the Russian Ballet in 1917, Satie planted his flag of victory. With *Mercure* at the *Soirées de Paris* in 1924 he began his retreat. With *Relâche*, at the Swedish Ballet in 1925, it was a complete rout." But Cœuroy points out that Satie brought the "music-hall spirit" and American jazz into modern society. He taught musicians by means of his music to laugh and to break through the sanctimonious attitude which had grown up around traditions. To quote Virgil Thomson, "He had the firmest conviction that the only healthy thing music can do in our century is to stop trying to be impressive."

His most serious composition was *Socrate*, a symphonic drama with voice adapted for the stage from the dialogues of Plato and performed at the Festival of the International Society at Prague (1925).

In *Le Fils des Étoiles* (*The Son of the Stars*), he wrote chords in fourths, a formula for which Schönberg has been held responsible (Chap. 42). Eaglefield Hull said, however, "In his aspirings towards a new kind of mysticism, Satie hit upon a theory of harmonic formations by superimposed 'fourths,' thus foreshadowing Scriabin and leaving a rich harmonic heritage of which Ravel has given a good account in many of his piano pieces."

PAUL DUKAS.—France has deep admiration and affection for Paul Dukas (1865-1935), who is known by a few masterpieces. Surrounded by a group of pupils and friends in Paris where he lived quietly, he wrote

musical criticism and revised some of Rameau's operas and works by Couperin. A classicist by nature, yet he showed an independence and a variety of styles in his works which, Hill says, "are the product of reflection, of a severe artistic conscience.... He is to be considered as an evolutionary composer whose assimilative processes have produced a perfectly definite personality."

His symphonic poem *L'Apprenti sorcier* (*The Sorcerer's Apprentice*, 1897) first brought him fame. It was included in Walt Disney's record-breaking *Fantasia*. Based on Goethe's ballad, it is in scherzo form reminding one of Debussy's harmonic scheme and impressionistic color as does also his opera on a Maeterlinck drama, *Ariane et Barbe-Bleue* (*Ariadne and Bluebeard*, 1907). Hill considers it not only one of the most commanding works by Dukas but ranks it with Debussy's *Pelléas et Mélisande*, Ropartz's *Le Pays* (*The Country*), Ravel's *L'Heure espagnole*, Fauré's *Pénélope* and de Severac's *Coeur du Moulin* (*The Heart of the Mill*) "among the leading works for the stage by French composers."

Dukas wrote a piano sonata (E-flat minor, 1899-1900) and *Variations, Interlude et Finale* on a theme by Rameau which reflect his understanding of Beethoven and Franck. A charming work is the ballet music to *La Péri*, a *poème dansé*, combining music and the dance in the fashion made popular in the early 20th century.

ALBERT ROUSSEL.—An officer in the French Navy, a pupil of the Schola Cantorum who developed along his own independent lines, was Albert Roussel (1869-1937). "In spite of his more than sixty years," said Henry Prunières, the erudite editor of *La Revue Musicale*, "Roussel remains in touch with youth. He adapts himself extraordinarily to the new generation and stays young with the young. He is popular with them and they consult him willingly."

Roussel's early works have an exoticism probably the result of his travels in the East. *Évocations*, three symphonic sketches, show this flavor. In 1913 his ballet *Le Festin de l'araignée* (*The Spider's Feast*) reflected humor and imagination. Another opera-ballet which had much success in Paris is his oriental *Padmavati*. He wrote attractive songs, a sonatina for piano, string quartets, an orchestral work, *Pour une fête de printemps* (*For a Spring Festival*), an opera, a symphony (B flat) in which he showed new polytonal tendencies, a neoclassic suite, a concerto, *Psalm*, and the Third Symphony, which was played by Serge Koussevitzky and the Boston Symphony Orchestra in 1931 when Roussel visited this country.

FLORENT SCHMITT (1870), a master of orchestration, learned his *métier* at the Paris Conservatory. He won the *Prix de Rome* in 1900,

and during his stay, wrote a setting of Psalm 47. *La Tragédie de Salomé*, a ballet for Loie Fuller, was one of the first ballets in the modern fashion. Later he reorchestrated the chamber-music accompaniment for full orchestra. He also wrote the incidental music for André Gide's version of Shakespeare's *Anthony and Cleopatra;* a ballet after Hans Christian Andersen, *Le petit elfe Ferme l'oeil* (*The Little Elf 'Close-your-eye'*); and *Salammbô*, music for a film (1925). Schmitt has written fine piano music, symphonic works, and songs, impressionistic in character. His quintet for piano and strings is one of the most important of the French school.

CHARLES KOECHLIN (1867), the patriarch of French composers, and pre-eminent in his time, shows originality, erudition, and quality in a large output of songs, choral and orchestral works, and chamber music in classic mold. He has been an important teacher of theory; has written some valuable textbooks on counterpoint and harmony, and critical biographies of Debussy and Fauré.

ALBERIC MAGNARD (1865-1914), a war victim, was a pupil of d'Indy. He wrote symphonies and chamber music, songs and three operas with his own texts, one of which, *Yolande*, was performed at the *Théâtre de la Monnaie* in Brussels.

DEODAT DE SEVERAC (1873-1921), a child of Languedoc, successfully captured the atmosphere of the *Midi* in his music. He studied at the Schola with Magnard and d'Indy, and one of his first compositions was his opera performed in 1909, *Cœur du Moulin* (*The Heart of the Mill*). He wrote another opera, *Héliogabale*, and much charming piano music. He was interested in collecting the folk music of his country.

ANDRÉ CAPLET (1878-1925) won the *Prix de Rome* at the Paris Conservatory (1901) and became a conductor. He was assistant to Colonne and directed the Debussy operas in Paris and London. From 1910 to 1914 he was in Boston. He wrote songs, piano works, chamber music, orchestral works. "His choral works and religious music, or with a religious tendency, hold a special place in contemporary composition," says Grove's *Dictionary*, "because of their mystical sentiment and dramatic force." His last work (1923), *Le Miroir de Jésu* (*The Mirror of Jesus*), is considered one of his best scores.

LOUIS AUBERT (1877) has composed ballets and the opera *La forêt bleue* (*The Blue Forest*) in impressionistic style. His songs and piano pieces have brought him praise. EMILE LADMIRAULT (1877), a pupil of Fauré and Gedalge, was a child prodigy and composed an opera at fifteen. Hill tells us that he "may be regarded as the interpreter of Brittany and the Celtic element in French music." ROGER-DUCASSE

(1873-1945) combined a feeling for modern dissonance with 18th-century forms, in his many compositions for orchestra, chamber music, religious music, and piano. He was a well-known teacher. PHILIPPE GAUBERT (1879-1941), conductor of the conservatory concerts, was a gifted composer as is also GABRIEL GROVLEZ (1879), once teacher at the Schola and a conductor at the Opéra Comique. He has written many songs and piano pieces.

The phases impressionism took outside of France will be discussed in Chapter 43. American impressionists appeared in Chapter 39.

SUGGESTIONS FOR FURTHER READING

Modern French Music. Edward B. Hill. Houghton Mifflin.
Musicians of Today. Romain Rolland. Trans. by Mary Blaiklock. Holt.
How Music Grew. Bauer and Peyser. Putnam.
French Music of Today. G. Jean-Aubry. Kegan Paul.
"Debussy's Pelléas et Mélisande." A Guide to the Opera. Lawrence Gilman. Schirmer.
French Piano Music. Alfred Cortot. Trans. by Hilda Andrews. Oxford. 1932.
A Survey of Contemporary Music. Cecil Gray. Oxford.
The New Music. George Dyson. Oxford.
New Harmonic Devices. Horace Alden Miller. Ditson.
Claude Debussy, His Life and Works. Léon Vallas. Oxford.
Debussy: Man and Artist. Oscar Thompson. Dodd, Mead.
Debussy. Edward Lockspeiser. Dent.
Maurice Ravel et son oeuvre. Roland Manuel. French. Durand.
Debussy and Ravel. F. Shera. The Pilgrim's Series. Oxford.
Bolero. The Life of Maurice Ravel. Madeleine B. Goss. Holt.
Grove's *Dictionary.* Macmillan.
Géographie Musicale. 1931. French. *La Revue Musicale.* July, August, 1931.
Twentieth Century Music. Marion Bauer. Putnam.
Our New Music. Aaron Copland. Whittlesey House.
Great Modern Composers. Ed., Oscar Thompson. Dodd, Mead.
20th Century Composers. David Ewen. Crowell.

41. SCRIABIN AND STRAVINSKY— MYSTIC AND REALIST

Two Russians — A Mystic Impressionist and a Realistic Primitivist — Scriabin — Musical Prophet of Russian Symbolists — His Opera-Oratorio Mystery *Interrupted by Death — Life, Musical Training, Pianistic Career — Compositions — "20th-Century Chopin" — Mystic Chord — Cult Music — Two Moods — Last Sonatas, "Miniature Mysteries" — Esoteric Meaning of Orchestral Works —* Prometheus *— Scriabin an Arch-Romanticist — Sabaneyeff's Estimate — Igor Stravinsky — Diaghileff and the* Ballet Russe *— Stravinsky's Ballets —* Le Sacre du Printemps — Œdipus Rex — Symphony of Psalms — *Chamber Operas — Songs and Piano Pieces — Neoclassicism — "Effectism" — 18th- and 20th-Century Classicism — Stravinsky's Innovations — Neoromanticism — His Instrumentation.*

BOTH Scriabin and Stravinsky are Russians and both represent a phase in the development of 20th-century music. Scriabin is a mystic impressionist and Stravinsky a realistic primitive. Had we intentionally searched for a juxtaposition of opposites we could not have chosen more successfully!

Scriabin, the occultist, was the driving power of Scriabin, the composer. His attempt at the esoteric correlation of life and art carried him almost to fanaticism. Bach's music reflected his fervent religious nature, as did César Franck's. Beethoven's spiritual struggles are mirrored in his works. Wagner's music dramas are the apotheosis of his philosophy of life expressed in art. Scriabin used his music as a means, so we are told, to produce religious ecstasy. He was the musical prophet of the Russian symbolists, as Debussy was of the French. Their symbolism centered in the mysterious, the unknown, in occult practices. Scriabin conceived art as transforming life into joy. Translated into art, all tragedy and suffering became beauty.

The apotheosis of his art life was to have been an oratorio-opera, a *Mystery*, in which "music, speech, gesture, scent and color" were to

combine as the means toward expressing his religious belief in tangible terms. But death interfered.

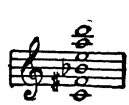
ALEXANDER NICOLAI SCRIABIN (1871-1915) was born in Moscow, and was trained, after giving up the idea of a military career, at the Conservatory by Wassili Safonoff (piano) and S. Taneieff (composition). He taught in the Conservatory for a few years but resigned in order to devote himself to composing. He won a world-wide reputation as a pianist and toured Europe and the United States, remaining away from Russia for six years.

One of his most devoted friends and propagandists was Serge Koussevitzky, at that time a famous double-bass player, beginning his career of conductor.

COMPOSITIONS.—Scriabin's works divide themselves into three distinct periods. The first is devoted to piano compositions of a poetic, refined, charming "salon" type which mark him a "20th-century Chopin." Arensky, Rebikoff, and other Russian composers of piano music are reflected in his pages. The names, too, are Chopin's—*Préludes, Mazurkas, Études, Valses, Nocturnes*, etc. This imitative period, which ends with opus 40, had the germs of an emerging personality. His first four sonatas are included and the *Poèmes Tragödie* and *Satanique*, his first two symphonies, and his piano concerto in F sharp minor (op. 20).

The second period, marking a transition, extends approximately from the Third Symphony, known as *The Divine Poem* (op. 43), to the Fifth Sonata (op. 53). Scriabin had come in contact with French impressionism and was stirred by the idea of new harmonic combinations. His search resulted in innovations which centered the eyes of the musical world upon him, gave him a place as a revolutionist and pioneer, and made him appear, for a time at least, as one of the standard bearers of the new music.

THE MYSTIC CHORD.—His most striking harmonic combination he called the *mystic chord*. It is composed of the 8th, 9th, 10th, 11th, 13th, and 14th overtones—the next step in tone evolution after Debussy's whole-tone scale (p. 473).



Scriabin's chords were not based on major and minor scales, but like Schönberg's (Chap. 42) were built in fourths. Schönberg's intervals, however, were perfect fourths while Scriabin's were not. His arbi-

trary construction of scales and chords shows how modern tonality progressed.

Scriabin freed himself from traditional shackles in some lines, but not in all, as his phrases are prone to squareness, being, as a rule, four measures long. His orchestration, too, was founded on Wagner's, and many critics think his greatest contribution were his works for piano.

Students of Scriabin's occultism say that his motives symbolized the elements, air, water, fire, and occult forces. It is, however, unnecessary to understand his esoteric intentions to enjoy his music. In the third period his music was a series of studies and sketches for the great *Mystery* which he was to write, and was practically a cult music.

Two moods, the satanic and the seraphic, are evident. The constant fight between opposing forces in his nature made interesting contrasts in his music. "Mystical moods" controlled him and he searched for musical speech to express this exaltation. Particularly noticeable are they in the last piano sonatas, which Dr. Eaglefield Hull called "miniature mysteries." The Seventh Sonata is full of the visions such as were occupying him in planning the *Mystery*. "The sixth is more earthly, more human," Dr. Hull wrote. "The seventh is Scriabin the mystic, the sixth Scriabin the artist. In the Ninth Sonata, the element of Satanism reaches its height. . . . He recognized it as a falling away from grace, and called it the *Black Mass*. In the tenth, the artist, and not the mystic, again goes his own way."

Besides the sonatas, the compositions of this period include *Le Poème de l'Extase* (op. 54, 1908) for orchestra, and *Prometheus: The Poem of Fire* (op. 60, 1913) for orchestra, piano, organ, choir and color keyboard; and a number of piano pieces, *Études*, *Poèmes*, *Pièces*, *Préludes*, *Vers la Flamme* (*Towards the Flame*, op. 72), a sonata fragment, ending with *Five Preludes* (op. 75).

Sabaneyeff, a disciple and close friend of Scriabin, says that the First Symphony "is a hymn to art as religion"; *The Divine Poem* "is the self-affirmation of personality—the emancipation of the soul from its fetters"; the *Poem of Ecstasy* "expresses the joy of creative activity," and in *Prometheus*, the composer approaches nearer to his ultimate aims in uniting sounds and colors. Scriabin desired that *Prometheus* should be regarded as a liturgical work, and "wanted to see the hall submerged in changing lights, operated by his color-organ, and to have the chorus-singers in white robes, carrying out prearranged movements" (Eaglefield Hull). Modest Altschuler gave the first performance in New York with the color-organ.

As was the case with Berlioz (p. 256), one is either a rabid "Scriabinist" or is utterly antagonistic to his music. There are no half

measures. For the moment Scriabin has gone with romanticism (for he was an arch-romanticist) and impressonism, but Sabaneyeff says in *Modern Russian Composers*: "Personally I have profound faith in a Skryabin [the spelling is Sabaneyeff's] renaissance, inasmuch as I believe in the inevitability of a renaissance of romanticism, the general element of music.... It is clear that in his creative work there are elements of genuine immortality, of genuine genius..."

IGOR STRAVINSKY.—Occasionally there appears a creator of such force, originality, and genius that whether his works prove to be lasting or not, he becomes a part of the future through his influence. Such is Stravinsky, innovator, musical iconoclast, scientist, realist, rhythmist, nonsentimentalist.

No composer of the 20th century has been more discussed, more praised, more condemned, more imitated than Stravinsky, whose works have been performed in all the music centers of the world.

Igor Stravinsky was born in Oranienbaum, a suburb of St. Petersburg or Leningrad (1882). His father, an opera singer, had no intention of his son's becoming a professional musician, but made a lawyer of him. When he was twenty-two, Rimsky-Korsakoff advised him to study music seriously and for a short time gave him systematic training. The principal works of his apprenticeship include a symphony (1905-1907), *Fauns and Shepherds*, a song cycle with orchestral accompaniment, *Fireworks* and *Scherzo fantastique* for orchestra.

SERGE DIAGHILEFF (or Diaghilev), the Russian impresario (1872-1929), heard the *Scherzo* and induced the young composer to write a work for his company, the *Ballet Russe*. This meeting changed the course of Stravinsky's career and, in consequence, of 20th-century music. Diaghileff was responsible for a new type of short ballet, after 1909 in Paris, in which he combined "dance, music and *décor*." Stravinsky's collaboration with him covered almost twenty years (1909-1928) beginning with *L'Oiseau de feu* (*The Firebird*). During this period Stravinsky divided his time between Paris and the Lake of Geneva.

Diaghileff presented not only the ballets of Stravinsky, but of Debussy, Satie, Ravel, Prokofieff, Poulenc, Auric, Honegger, Milhaud, Germaine Tailleferre, Falla, Henri Sauguet, Rieti, Lord Berners, and Constant Lambert. The painters Picasso, Matisse, Derain, Braque, Nicholas Roerich, and others were called upon to assist, also Massine and many other dancers whose fame was made by Diaghileff.

STRAVINSKY'S BALLETS.—Stravinsky is a direct descendant, musically, of Moussorgsky and of Rimsky-Korsakoff, although his crude

fearlessness is more in line with the former than with the polish and refinement of the master of orchestration. Like the *Russian Five*, he drew on his native folklore and folk song but introduced in music the kind of primitivism which had been produced by Gauguin and Matisse in painting. He strikes an elemental chord throbbing with vital, passionate, exuberant life. His music expresses no spirituality, no eroticism as does Scriabin's. Stravinsky is the composer of democracy. His pictures are impersonal, without sympathy or expression of opinion for what he depicts, with no attempt to preach. He presents in music peasant life essentially Russian, at times vulgar, sensual, cruel, again humorous, hysterically gay, sometimes violent and morbid, but never sentimental.

Stravinsky's ballets include:

1. *L'Oiseau de feu* (1910) shows a decided personality in spite of Rimsky's influence. It is a national fairy tale adapted by Michel Fokine. It was conducted by Pierné. Stravinsky has made two orchestral suites from the ballet. It was given at the Metropolitan in New York.

2. *Petrouchka* (1911) was begun as a piece for piano and orchestra which Diaghileff, when he heard the title, immediately asked to make into a ballet. With the opening chords, polyharmonic or bitonal, of the instrumental work, Stravinsky had in mind, according to André Schaeffner, a dispute between the orchestra and the piano, a protest against the long-haired romanticist who had outlived his day. The piano solo was to be a caricature of the concert style of a past generation—mere clownery! "In this, rather than in the discovery of a new chord system, is the essential newness of *Petrouchka*." With the aid of Alexandre and Michael Benois, Petrouchka, the poet-pianist, was turned into a pathetic puppet who is brought to life by the Magician or Charlatan by means of his flute. Two other puppets, the Ballerina and the Moor, share this experience. The scene of the Russian fair is an example of Stravinsky's use of peasant life and folk tunes. *Petrouchka*, danced by Nijinsky, was conducted by Pierre Monteux, and Adolph Bolm created the role at the Metropolitan. An orchestral suite has been extracted from the ballet.

3. *Le Sacre du Printemps* (*Rites of Spring*) was arranged by Nicholas Roerich with choreography by Vaslav Nijinsky and was conducted by Monteux (1913). It is a picture of pagan Russia and is reported by André Schaeffner as having been suggested by a dream. Two ideas were involved: the pagan belief in the holiness of spring and the consecration of the chosen one, a maiden. For this Roerich drew on prehistoric barbaric rites.

With its first performance the storm which had been brewing against "modernism" broke with a force of antagonism comparable to that

which greeted Hugo's *Hernani* in 1830 (Chap. 22). The uproar was so great that the dancers could no longer hear the orchestra.

Lawrence Gilman states (*Herald Tribune*, March 30, 1930) that when *Le Sacre* was given in concert form in London (1921) by Eugene Goossens, the music still seemed outrageous to many. "One alarmed listener published a letter in which he declared that the *Sacre* was a threat against the foundations of our tonal institutions.... But he affirmed, 'this music will not live—and that is my only hope.'

"The gentleman's only hope has been tragically disappointed," Gilman continues. "Not only has *Le Sacre du Printemps* lived, but we have come to recognize that its score contained the soil and roots of much post-bellum music, as *Pelléas* nourished the music of the decade before the war, and *Tristan* the music of the generation that witnessed the dying glories of the 19th century."

With the *Sacre* Stravinsky became "the man of the hour." Its first stage production in America was given by Leopold Stokowski and the Philadelphia Orchestra in collaboration with the League of Composers in Philadelphia and New York in April, 1930. Gilman did not hesitate to call it Stravinsky's masterpiece: "This music is profoundly disquieting,—a thing of despotic power and intensity. It has the impact and something of the mystery of an elemental force.

"This music is essentially a glorification of Spring as the supreme expression of the creative impulse—a Spring stripped bare of sentiment, austere and ruthless, yet with interludes of strange, incalculable tenderness....

"What Stravinsky has made of this conception is one of the subduing things of art... a thing of gigantic strength, or irresistible veraciousness.... It teaches us again the inexhaustible responsiveness of music to new ways of apprehending life, new adventures of the imagination, new conceptions of sensibility and truth and beauty."

Walt Disney gave many the chance to sample the music by using it in *Fantasia*.

4. *Rossignol* (*The Nightingale*) was begun as an opera on a story of Hans Christian Andersen in 1909, and was completed in 1914 after the *Sacre*, and performed by the Ballet Russe in the spring. Naturally a change of style had taken place. In 1917, he made an orchestral work of the music of the second writing and called it *Le Chant du Rossignol* (*The Song of the Nightingale*). The opera has been given at the Metropolitan and the symphonic version performed by the orchestras. The music has much which reminds one of the earlier influences of Debussy, also of Rimsky's *Coq d'or*.

5. *Les Noces* (*Russian Wedding*) is devoted to the marriage cus-

toms of ancient Russia. Although he began it in 1914 it was not finished until 1917 and he changed the instrumentation four times until in 1923 it took on its final form of ballet with chorus and accompaniment of four pianos and thirteen instruments of percussion. In spite of its folk basis, it is the most abstruse of all Stravinsky's ballets, and marks a turning point toward simplification, toward the 18th-century musical forms and *neoclassicism.* Ernest Ansermet, the Swiss conductor, directed its first performance with the Ballet Russe in Paris, and Leopold Stokowski presented it in America with the League of Composers in 1929.

6. *Pulcinella* is a ballet after Pergolesi (Chap. 17), directed by Ansermet in 1920. Too much importance should not be attached to the fact that Stravinsky had found in the sonatas of Pergolesi a delightful archaism which fitted into his mood. It did not indicate a complete change of heart although Stravinsky had obviously changed his style after *Les Noces.* In spite of the new usage of harmony and instruments, the melodic freshness and rhythmic vivacity of Pergolesi have not been disturbed. The personnel of the orchestra was classic but what the instruments did was purely Stravinskian!

7. *Mavra,* an *opéra bouffe,* in one act, after Pushkin, is included in the list of ballets because it was performed with Diaghileff's opera company in 1922 under the direction of the Pole, Gregor Fitelberg. It was not as great a success as Stravinsky was accustomed to because the public, perhaps, had not yet realized the transitional stage through which the composer was passing. Judged with ears accustomed to his later works, it might now receive a warmer criticism.

8. *Œdipus Rex,* Stravinsky calls an opera-oratorio. The story taken from Sophocles was made into a text by the composer and Jean Cocteau and was translated into Latin by J. Daniélou. Its first concert performance, conducted by Stravinsky, took place in Paris at one of the *Soirées Serge de Diaghilew* (1927). In America Stokowski produced it with the League of Composers, Philadelphia Orchestra, Princeton Glee Club in Philadelphia and Harvard Glee Club in New York with soloists (1931). It was given with giant puppets in order to carry out Stravinsky's idea that the actors were to be "as immovable as columns and should appear and disappear by means of a mechanical process." Koussevitzky gave it in concert form with the Boston Symphony in Boston and New York two years before.

Here, Stravinsky is no longer in transition but has found a new style, a new language, as gripping and as individual as was his idiom in the *Sacre* stage. It is more profound and less cruelly dissonant. He had always had a colossal facility which seemed to intoxicate him with its limitless possibilities. The facility is still there but controlled and

matured, and he remains the impersonal onlooker, retailing in music a story so horrible and tragic, that had he, with his powers of expression, been a romanticist, it would have been unbearable to listen to. For the first time since 1914, he used a complete orchestra.

9. In contrast to *Œdipus Rex*, *Apollon musagète* (*Apollo Musagetes*) is a chamber ballet commissioned through Mrs. E. S. Coolidge's courtesy for the opening Festival of Chamber Music at the Congressional Library in Washington, D. C. (1927). Stravinsky set himself a problem to write a work in which there should be no contrast, no intrigue, even in the instruments themselves. "That *ennui* might result from such a musical asceticism did not frighten Stravinsky," says Schaeffner. He intended to make the action choreographic "not by the relation of the rhythm of almost all music and that of the dance, but by the exclusive use of figures borrowed from the technique of the days of the white tarlatan ballet" using also the forms of variation and steps of the 18th-century ballet. Adolph Bolm, who created the ballet in Washington, mounted it in the 18th-century fashion, dressing Apollo in Greek costume with a disconcerting Roman plumed helmet, much as Handel's stage people dressed.

10. When Stravinsky wrote a ballet for Ida Rubinstein (1928) "inspired by the Muse of Tchaikowsky" called *Le Baiser de la Fée* (*The Kiss of the Fairy*), the public, as it had after *Pulcinella* and *Mavra*, wondered whether his inspiration was deserting him. This was quickly answered by his next work, *La Symphonie de Psaumes*.

SYMPHONY OF PSALMS.—Although not a ballet, the relation between *Œdipus Rex* and *La Symphonie de Psaumes* justifies its place before we speak of Stravinsky's chamber music, piano music and songs.

It was composed at Koussevitsky's request for the fiftieth anniversay of the Boston Symphony Orchestra (1930). Its similarity to *Œdipus Rex* is in the musical idiom, its stark harmonies, its characteristic use of chords, its employment of chorus, and its intensity of mood, sincerity of purpose, religious fervor, and maturity. As its name indicates it is a choral symphony based on excerpts from the *Psalms*, sung in Latin.

11. Mme. Rubinstein asked Stravinsky to write music for a ballet *Persephone* on a poem by André Gide. The score, called a melodrama, was written for chorus, orchestra, and narrator. It had its première in Paris in 1934. It was performed in America by the Boston Symphony Orchestra without benefit of ballet.

12. *Le Jeu de Cartes* (*Card Party*), "a ballet in three deals," was written especially for Stravinsky's visit to America in 1937, and it was produced under the composer's direction in New York. It represents a game of poker with the characters dressed as picture cards from a deck.

13. An almost unbelievable commission was that of the Ringling Brothers and Barnum and Bailey Circus, which asked one of the world's greatest composers to write a ballet, which was performed in Madison Square Garden, New York, during the spring of 1942. George Balanchine was the choreographer, and Vera Zorina danced in the center ring surrounded by elephant and human ballerinas! It was scored for band. Later Stravinsky rewrote the *Circus Polka* for symphony orchestra.

CHAMBER OPERAS.—Stravinsky has written two short chamber-music stage works particularly suggestive for the future. The first of these, *Renard*, was commissioned by the Princess Edmond de Polignac for her salon. It was a burlesque based on popular Russian tales for which Stravinsky wrote the text, and C. F. Ramuz translated it into French (1917).

He followed this with *L'Histoire du soldat* (*The Story of the Soldier*) on a text by Ramuz, for a reader and pantomime, accompanied by seven instruments. Its first performance was in Lausanne in 1918; later it was given in New York by the League of Composers. Its subtitles, March, Tango, Valse, Chorale, and Ragtime, show the effect jazz had on Stravinsky. In some parts it is extremely dissonant, but the composer did not return to his earlier complex manner.

SONGS AND PIANO PIECES.—Stravinsky has written many songs with piano, orchestral and chamber-music accompaniments, which sometimes bring to mind Moussorgsky and Borodin, and those on French texts, Debussy and Ravel. He is humorous, ironic, individual, sometimes tender and more personal than in other forms of composition. Whatever he does, is well done. Since 1919 he has written no songs.

The pieces for piano began with opus 7, *Four Studies*. He has written two sets of easy pieces for four hands and eight easy melodies on five notes, *Pour les cinq doigts* (*For Five Fingers*). In 1917 he wrote a special *Étude* for the pianola (Chap. 44). And *Piano-rag-music* showed that he was one of many, including Debussy, Ravel, Honegger, Milhaud, Prokofieff, Hindemith, Jean Wiènер, Tansman, Constant Lambert, etc., for whom American jazz had fascination. Stravinsky also wrote a *Ragtime* for eleven instruments. *Sérénade en la* (*Serenade in A*) is a more pretentious exploitation of his ideas of neoclassicism.

NEOCLASSICISM.—In 1914 Stravinsky published *Three Pieces for String Quartet* and in 1920 he wrote the *Concertino* for the Flonzaley Quartet. This was the beginning of an activity in the realm of absolute music following the appearance of *Pulcinella* in which his turning away from a previous style was pronounced.

The *Concertino*, the *Symphonie d'instruments à vent* (*Symphony of Wind Instruments*), written in memory of Debussy in 1920 and published in 1926, and his *Octuor* for wind instruments (1923) reveal no mellowing, no romanticism, but a more impersonal abstraction, in which he seems definitely and purposely to avoid emotion, writing "sound for sound's sake" and experimenting with abstract tone divorced from sentiment.

The hour had come for this new classicism. It did not originate with Stravinsky but he was sufficiently sensitive to the undercurrents of musical art to be drawn consciously or unconsciously into the stream. In theory, at least, the composers turned back to the 18th century. It was a further revolt against romanticism and impressonism, which had come to be recognized as a child masquerading in its mother's clothes. It was to be complete emancipation from the graphic, the literary, the philosophical and the emotional.

Someone wittily remarked that Stravinsky had discovered the 18th century too late. Perhaps this is in part due to the Russian being transplanted into French soil, where after the great emotional orgy of *Le Sacre*, the composer, looking for new fields, turned to the intellectual side of his art. *Impressionism* has been pushed aside for *objectivism;* a rich harmonic tissue for a return to elemental rhythms and their physical reaction; the *précieux* blend of tone color has been replaced by a bold urge for movement.

We pass through cycles dominated in turn by rhythm, melody, and harmony. Rhythm is the basis of primitive man's music; melody is characteristic of the music of the people and is inspirational; a complex harmonic structure is the sign of sophistication and intellectualization. But when a man of the sophistication of a Stravinsky goes back to the rhythmic stage, it is after all an intellectual search for the primitive.

Europe states that in jazz, America had supplied a fresh and elementary impulse—an impulse which gave to the period the title of *Rhythmic Age.*

Curiously enough Stravinsky has combined this rhythmic impulse with his study of Bach and Handel and the hybrid result has been his *Concerto* for piano and an orchestra of wind and brass (1923-1924) which he played on his American tour, and the piano sonata (1922), in addition to the three works mentioned above. The *Capriccio* for piano and orchestra (1929) and the *Concerto* in D for violin and orchestra (1931) show Stravinsky in the midstream of neoclassicism.

Henry Prunières, of the *Revue Musicale*, said that this group of compositions disturbed him because of "the impression they gave that the

composer had forced, as it were, his inclination, that he had constrained his genius to perform a task, compelling it to manufacture a concerto or a sonata according to the laws of the genre." Stravinsky has remarked often that a composer should write music "as a notary draws up a contract" and has asserted that "creation was by its very nature cerebral," so Prunières is not surprised "at the coldness and the brittle dryness of these works, so skillfully chiseled" but he regrets that the time is past when Stravinsky, "less imbued with esthetic and literary theories, abandoned himself to his inclinations in *Petrouchka*, *Le Sacre* and *Les Noces*, released a flood of free, savage and vital music." In the *Capriccio*, Prunières finds, however, his music is again "touched with mystery."

The difference between the classicism of the 18th century and of the 20th, according to Stravinsky and other contemporaries, is in the elimination of unessentials and condensation of material. Stravinsky's violin concerto had its first performance with the Berlin Radio Orchestra and in form approaches a suite (*Toccata*, *Aria I*, *Aria II*, *Capriccio*). He said to Guido M. Gatti, the Italian critic, "The duration of a composition nowadays can no longer be measured by those of the past. For a Mozart, the invention of the theme, or of the themes, represented, if one may say so, the maximum effort; all the rest was made up in great part of a certain formalism, or at least technical skill had the upperhand over creative fantasy.... With the developments of the theme, the repetitions, refrains, and necessary *cadenze*, the half-hour was soon reached.

"But now that in a scholastic sense this development of the theme no longer exists, and still less repetitions... proportions have changed, and a concerto of fifteen minutes is already a monumental work. Naturally it would be easy to lengthen the duration, but what would be added would be nothing but padding, inert matter, sound, but not music." And here, thanks to Lawrence Gilman's *Program Notes* of the Philadelphia Orchestra Concert, January 5, 1932, we have a perfect recipe for a neoclassic composition.

"Whatever we may think of the music he has written in the past twenty years," writes Aaron Copland (*Our New Music*), "there is no denying its logic. It is the objective attitude that is important and forward-looking rather than Stravinsky's application of that attitude. ... Despite the seriousness of tone, the elegance of style, and the brilliance of execution that characterizes everything Stravinsky does, it is difficult to understand why he should feel the need to stay so close to classic models.... Only a composer with the personality of a Stravinsky could cope with so many self-imposed limitations."

Some of the more important of these later works are the Concerto for Two Pianos (1935) without orchestral accompaniment; Concerto in E-flat major for sixteen instruments, subtitled *Dumbarton Oaks* (1938); Symphony in C (1940), in neoclassic style, written for the fiftieth anniversary celebration of the Chicago Symphony Orchestra; *Tango* (1941); and *Ode* (1943).

The composer explains that the *Ode* is in three parts for orchestra, and "is in appreciation of Nathalie Koussevitzky's spiritual contribution to the art of the eminent conductor, her husband, Dr. Serge Koussevitzky." *Eulogy*, *Eclogue*, and *Epitaph* form the "memorial triptych."

In 1942, Stravinsky composed *Four Norwegian Moods* with Norwegian folk tunes as a rhythmic and melodic basis. The work, written in Hollywood, seems much more mellow than many of his compositions in neoclassic style, almost neoromantic in character.

In 1934 Igor Stravinsky, who had made Paris his home since the First World War, became a French citizen. In 1939 he came again to America, and gave a series of lectures at Harvard University, occupying the Charles Eliot Norton Chair of Poetics. In 1940 he applied for American citizenship, and has made his home in Hollywood.

STRAVINSKY'S INNOVATIONS.—We have traced Stravinsky's musical adventures through the period of his association with Diaghileff when he wrote ballets which shook the foundations of the musical world and set the fashion for the young composers of every country. He caused a harmonic and orchestral upheaval in a day of revolution. *Polytonality*, *polyharmony*, *polyrhythms* (many different rhythms heard simultaneously), *multirhythms* (changes of time signatures in rapid succession), *atonality* (the absence of a central tonality, Chap. 42), all are found in his scores.

In the transitional stage, we watched him deny emotion and romanticism as a possible principle of creative thought, the young, willy-nilly, following him.

His latest works show that he is now in the full swing of a new creative period which seems to be heading toward a *neoromanticism!*

Stravinsky's characteristic use of rhythm, forward urge and repetition of figure is instantly recognized and has been imitated. His melodies are short, spasmodic, and usually a resultant of his harmonies, except when he uses folk tunes.

His knowledge of instrumentation is dazzling! And his system of dynamic effects has been worked out with incredible ingenuity and scientific application. Each instrument plays according to the nature of its possibilities as to timbre, pitch, volume, and dynamic range. Each musician plays, practically, a solo. He has often eliminated the strings

completely as being too sentimental and possibly because they do not fit into his theory of dynamics. He has taught the 20th century the value and possibilities of the small chamber-music groups. All in all he has been an astounding and, at the same time, a dangerous influence on present-day composers.

SUGGESTIONS FOR FURTHER READING

Contemporary Russian Composers. M. Montagu-Nathan. Stokes.
Modern Russian Composers. Leonid Sabaneyeff. Trans. by Judah A. Joffe. International Publishers.
A Survey of Contemporary Music. Cecil Gray. Oxford.
The New Music. George Dyson. Oxford.
How Music Grew. Bauer and Peyser. Putnam.
A Russian Tone Poet: Alexander Scriabin. Eaglefield Hull. Kegan Paul.
Scriabin. Alfred Swan. John Lane.
The Relation of Ultra-modern to Archaic Music. Katherine Ruth Heyman. Small, Maynard.
Modern Harmony. Eaglefield Hull. Augener.
Absolute Music. R. W. S. Mendl. *The Chesterian.* March, 1923.
"*Le Sacre du Printemps*" *On the Disks.* Lawrence Gilman, *New York Herald Tribune.* Mar. 30, 1930.
Stravinsky Again to the Fore. Olin Downes. *New York Times.* Dec. 9, 1928.
Igor Stravinsky. Leigh Henry. J. & W. Chester.
Program Notes. Lawrence Gilman. Files of the Philadelphia Orchestra.
Stravinsky. André Schaeffner. French. Editions Rieder.
New Harmonic Devices. Horace Alden Miller. Ditson.
Les Ballets Russes de Serge de Diaghilev. Special Number of *La Revue Musicale.* Dec., 1930.
Our New Music. Aaron Copland. Whittlesey House.
The Musical Scene. Vigil Thomson. Knopf.
Great Modern Composers. Ed., O. Thompson. Dodd, Mead.
Stravinsky. Ed., Merle Armitage. Schirmer.
About my Life. Igor Stravinsky. Simon & Schuster.
The Book of Modern Composers. Ed., David Ewen. Knopf.

The Following Articles from *Modern Music, A Quarterly Review,* published by *The League of Composers:*

Farewell to Diaghilev—A Symposium. Darius Milhaud. André Schaeffner. Nicholas Roerich. Dec.-Jan., 1929-30.
The New Apollo. Frederick Jacobi. May-June, 1928.
On Œdipus Rex. Roger Sessions. Mar.-Apr., 1928.
Aspects of Instrumentation Today. Jerzy Fitelberg. Nov.-Dec., 1931.
Stravinsky as Psalmist—1931. Walter Piston. Jan.-Feb., 1931.
Stravinsky's Capriccio. André Schaeffner. Feb.-Mar., 1930.

42. SCHÖNBERG AND ATONALITY HIS FOLLOWERS

Schönberg's Significance — Early Love for Music — Early Compositions Reflect Wagner, Mahler and Strauss — Transition — New Style — Pierrot Lunaire — *Atonality — New Chord Formations — Chords in Fourths — Twelve-Tone Technic — Latest Compositions — Compared to Bach — Schönberg's Esthetic — Kandinsky's Philosophy — Schönberg's Credo — His Disciples — Alban Berg — Influenced by Mahler — Early Works* — Wozzeck — *Anton Webern — Compositions an Intimate Type — Egon Wellesz — Learned Scholar — A Founder of I. S. C. M.* — New Instrumentation — *Stage Works — Greek Influence — Karl Horwitz.*

"ARNOLD SCHÖNBERG has had the fortune or misfortune to have been the occasion of more indiscriminate adulation and impassioned eulogy on the one hand, of more violent abuse and bitter invective on the other, than any composer since Wagner," says Cecil Gray. He also speaks of "a general recognition on the part of thinking musicians of his undoubted significance and importance—a tacit admission to the effect that, whether one likes or dislikes his music, he remains one of the most vital forces and dominant personalities in contemporary art" (*A Survey of Contemporary Music*).

Arnold Schönberg was born in Vienna, 1874. He was devoted to chamber music from childhood, was taught the violin and played in amateur fashion with his schoolmates, composing music for them. He never studied composition with a teacher until he had grown up and then he worked for a short time with Alexander Zemlinsky, who became his brother-in-law (1901).

Zemlinsky once pointed to a short, thick-set young man with keen eyes and dark, close-cropped hair, with the remark, "That is Arnold Schönberg, one of my pupils; he is still under thirty and I have already taught him all I know. He brought me a score recently of a tone poem [it was *Pelleas and Melisande*] and he had pasted together two sheets

of ordinary orchestral score paper to carry his orchestration. He has a phenomenal gift."

Not yet thirty, with keen intelligence, supersensitive hearing, great physical vitality, a nature bordering on fanaticism, and a searching, restless spirit, and here are the ingredients that produced the later Schönberg.

His early period was one of imitation and initiation. Opus 1 to opus 3 are extremely beautiful songs which, when sung in 1900, aroused hostile demonstration although today they seem in direct line with the traditional *Lied*. From this same time came the beautiful sextet for strings, *Verklärte Nacht* (*Illumined Night*, op. 4), *Pelleas and Melisande* (op. 5), and the *Gurrelieder*, a cantata on poems by Jacobsen for solo voices, chorus and huge orchestra in which he reflects Wagner, Mahler and Strauss. He built great tone masses, he divided his instruments into many parts, and developed his thematic material architecturally according to romanic traditions. In his remarkable string quartet in D minor which lasts three-quarters of an hour and was played by the Flonzaley Quartet in America, he followed in the footsteps of the last Beethoven quartets, writing with knowledge and mastery.

Then came an experimental period, with six songs and orchestra (op. 8), eight songs (op. 6), the *Kammersymphonie* (*Chamber Symphony*, op. 9), and the very beautiful string quartet in F-sharp minor (op. 10) in which, in the third and fourth movements, Schönberg introduces a soprano voice in settings of two poems by Stefan Georg. In this Gray sees "... at once the highest point to which Schönberg attains during this period of self-imposed discipline and probation and, in the last movement, his final farewell to it, his triumphant liberation from all restrictions.... In discarding tonality Schönberg seems to leave the ground for the first time and soar away into the air like a captive bird when it is liberated. With this work he makes an end and a beginning."

After he had come through the transitional labyrinth (about 1909), he evolved the *atonal* style, a new melodic, harmonic, formal and rhythmic order. For consonant tone masses played by one hundred or more instruments, he substituted tone masses produced by the juxtaposition of dissonant sounds using less volume and creating an illusion of volume through the unfamiliarity of tonal relationships decidedly jarring to the ear that had hitherto lived in peace and harmony! Short arabesques replace long phrases; the good old overworked tonic and dominant are lost in a maze of atonality; his melody moves by skips and leaps; sonata form is exchanged for a terse telegraphic, almost telepathic, style implying much that is not on paper. Perhaps Schönberg realized

that the ear cannot stand the strain of unrelieved dissonance without enervating the powers of concentration. The listener's definition of *music* has to undergo revision.

Three Piano Pieces (op. 11), and *Five Orchestral Pieces* (op. 16), which provoked world-wide criticism and dissension, are excellent examples of the new style. His setting of Stefan Georg's fifteen poems, *Das Buch der hängenden Gärten* (*The Book of the Hanging Gardens*, op. 15); his two dramatic works, *Erwartung* (*Waiting*), a short opera for one character on a text by Marie Pappenheim, *Die Glückliche Hand* (*The Hand of Fate*) and *Pierrot Lunaire* belong to this period.

Pierrot Lunaire (op. 21) had its first performance in Berlin in 1912 with Schönberg conducting. Its text is the "Thrice Seven Poems" translated from the original French of Albert Giraud into German by Eric Hartleben and it is set for a vocal part, a *Sprechstimme*, which is to be "neither sung nor spoken," and seven instruments, piano, violin, viola, violoncello, flute, clarinet, and bass clarinet. The effect of this curious blending of voice and instruments is extraordinary, and, to say the least, different! With almost superhuman skill, Schönberg has bent his knowledge of polyphony to fit this new melodic and tonal mold, and has used ancient forms such as passacaglia, canon, double-canon, etc., to carry his thoughts.

While the poems, after cursory reading, were condemned as decadent and unworthy of the composer, they are symbolic of the relentless battle between the Ideal and the Real, between the Spiritual and the Material. Moonlight symbolizes ideality.

ATONALITY, the term, has aroused bitter controversy, but no more logical substitute has been offered. It means literally "without tonality" and it is this definition which is false. *Tonality* is the principle of key in music, or the character which a composition has by virtue of the relationship of all its tones and chords to the keynote of the whole (Webster's *Dictionary*). *Atonality* has removed the one keynote center by creating twelve independent centers with new tonal and chordal relationships.

Hugo Leichtentritt wrote (*Modern Music*), "Music as an art can dispense with Tonality as little as architecture can disregard the straight line, the perpendicular, the center of gravity. *Atonality* is only tonality in disguise. . . ."

Schönberg says, "Tonality, tending to render harmonic facts perceptible and to correlate them, is therefore not an end but a means. . . . Its relinquishment, it is true, implies a corresponding relinquishment of the structural process founded upon the very principle of tonality."

Schönberg had been searching for a structural substitute and he speaks of "works written by means of twelve notes between which no relationships exist other than their relation to one another." This is what he means by the term *atonal.* He also believes that "for a time at least, consonant chords will have to disappear from music if the tonal principle is eliminated."

Every age makes its own convention as to what is consonant and what is dissonant. Schönberg defines consonance as the closer and simpler relation with the fundamental tone, and dissonance as the more remote and more complicated. "Through the removal of the distinction between consonance and dissonance, the esthetic evaluation, which has gradually been losing ground, of consonance as being beautiful, and dissonance as being ugly, disappears altogether" (*Arnold Schönberg,* by Egon Wellesz).

"Atonal music as its name indicates," says Darius Milhaud (*Polytonalité et Atonalité, La Revue Musicale*), "is that which escapes from a tonal feeling, as much through the character of its melodic line, as by the harmonic aggregations, which are the result of their superposition. If the origin of polytonal music is essentially diatonic and necessitates melodies... atonal music relies on chromaticism for its foundation."

NEW CHORD FORMATIONS.—When Schönberg wrote his *Harmonielehre* (*Harmony Treatise*), which he confessed he had learned from his pupils, he said that the laws by which he wrote were unknown to him. He used them intuitively and tried to enlarge the old harmony without destroying it. He questioned, however, the necessity of clinging to the centuries-old system of chord building in thirds. After he had instinctively used chords in fourths (b-e-a-d-g-c-f, etc.) in *Pelleas and Melisande* and the *Kammersymphonie,* he studied more deeply into the possibilities of new chord formations. Scriabin had used them (but not in a series of perfect fourths). In the works of Erik Satie, Cyril Scott, Milhaud, Debussy, Ravel, Gustav Holst, Hindemith, Emerson Whithorne, Marion Bauer, and many others, copious examples may be found of the three- and four-voiced chords in perfect fourths.

Along with a self-made pattern which is the basis of Schönberg's structural plan, he carefully avoids the usual intervals, augmenting or diminishing them or inverting them arbitrarily, pulling them out of their sockets, as it were!

The "composition with twelve tones" came later. Schönberg chooses from the half steps of the chromatic scale a pattern which he uses as the basis of his thematic material. He writes the theme forward, back-

ward, and he inverts it, thus acquiring material for an entire piece or movement.

Ernst Krenek, who writes in the twelve-tone technic, states: "Regarded as a method of polyphonic writing, this technic is no more difficult or mysterious than 16th century counterpoint which today is increasingly recognized as material of elemental theory within the reach of college freshmen or sophomores. I do not know of any other method by which the idiom of 'atonality' can be brought as clearly as by the twelve-tone technic." (*Modern Music*, March-April, 1944.)

LATEST COMPOSITIONS.—Although Schönberg finished *Die Glückliche Hand* in 1913, it was given its first American performances in 1930 by the League of Composers and the Philadelphia Orchestra under Leopold Stokowski. Here we have the condensation of a complete music drama into thirty-five minutes, an example of the terse style adopted by many of the contemporary composers.

After the opera he wrote six *Little Piano Pieces* (op. 19); *Herzgewächse*, a setting of a poem by Maeterlinck (op. 20) for a soprano with a range of three octaves, harmonium, celesta and harp; of an experimental character are the four orchestral songs (op. 22).

More recent compositions are a *Serenade* (op. 24, 1924); a *Suite* (op. 25), a piano work written in the twelve-tone technic; a *Quintet* for wood winds (op. 26); a third string quartet (op. 30) in which he carried the principle of composing on pattern to a musical geometry, with, however, some searchingly poignant effects; and *Variations* for orchestra. His opera, *Von Heute auf Morgen* (*From Today Until Tomorrow*, 1930) is a gay comedy on a text by Max Blonda which he wrote to prove that the twelve-tone technic can produce light and cheerful effects. It takes less than an hour to perform.

In *Six Pieces for Male Chorus* (op. 35, 1931) he again tries to demonstrate the practicability of his twelve-tone system when used vocally.

In *Modern Music*, Willi Reich wrote: "The true significance of Schönberg's powerful personality as the pioneer of a new art is best comprehended when we consider an analogous turning-point in the development of music, the time of Johann Sebastian Bach."

Riemann's *Lexikon* says that Bach "belongs to the antecedent period of polyphonic music, of the contrapuntal, canonic style, and to the period of harmonic music and the system of modern keys, presented in its entire extent for his first time (and taking the place of the church modes)."

Alban Berg, one of the circle of ardent Schönberg pupils and disciples, paraphrases the citation thus: Schönberg "belongs to the ante-

cedent period of the harmonic style and to the period of polyphonic music, which is reinstated with him; *i.e.*, the period of the contrapuntal, canonic style and the system of the twelve-tone series, presented in its entire extent for the first time (and taking the place of the major and minor tonalities)."

Since Schönberg came to the United States to live (1933) he has written a *Suite for String Orchestra* (1935), a *Violin Concerto* (1936), a fourth *String Quartet* (1936), a *Second Chamber Symphony* (1940), a *Piano Concerto* (1942), *Variations for Band*, and *Ode to Napoleon*.

In a "Homage to Schönberg" included in *Modern Music* in honor of the composer's seventieth birthday, Kurt List writes, "In his search for truth, his life without compromise, and his striving for new musical worlds, he has waged a ceaseless war against hypocrisy, decay and stagnation." His setting of Byron's *Ode to Napoleon* is a gesture against tyranny and dictatorship. It was performed in New York in the fall of 1944. It is for speaking voice, piano, and string orchestra. The effect of the voice is not like the *Sprechstimme* of *Pierrot Lunaire*, however. Although it is written in twelve-tone series, the listener is more moved by the work's dramatic impact than by its technic.

SCHÖNBERG'S ESTHETIC.—The definite relation between musician and painter was pointed out with Debussy and impressionism. Painting has had a deep influence on Schönberg. He is a painter and has been a close friend of Wassily Kandinsky nonobjective painter and philosopher. To Kandinsky, the artist expresses personality by means of his art; he expresses, also, the spirit of the age, which is the element of style; but "every artist," he says, "as a servant of art, has to help the cause of art. This is the element of pure artistry, which is constant in all ages and among all nationalities."

Kandinsky felt the spiritual force of Schönberg's compositions, and claimed that Schönberg was not working from a material standpoint; certainly the martyrdom he has suffered would point to his having the courage and the vision of a prophet. Kandinsky said: "To those who are not accustomed to it, the inner beauty appears as ugliness, because humanity in general inclines to the outer and knows nothing of the inner. Almost alone from severing himself from conventional beauty is the Austrian composer, Arnold Schönberg.... The freedom of an unfettered art," he continues, "can never be absolute.... Schönberg is endeavoring to make complete use of his freedom, and has already discovered gold-mines of new beauty in his search for spiritual harmony. His music leads us into a realm where musical harmony is an experi-

ence of the soul, and not of the ear alone. And from this point of view begins the music of the future."

SCHÖNBERG'S CREDO.—"How can we say, That sounds good or bad?" Schönberg said to his disciple Egon Wellesz. "Who is judge in this case? The authoritative theorist? He says, even if he does not justify his opinion, what he knows—that is to say, not what he has discovered for himself but what he has learned; or what every one believes because it is every one's experience.

"I believe that art comes not of ability but of necessity. The practical artist *can* do something. What is innate within him he can develop, and if he *wills* he can. What he *wills*—whether good or bad, shallow or profound, modern or antiquated—he *can*. But, above all, the artist *must*. He cannot influence what he produces; it depends not on his own will. But since necessity drives him, he can produce. He can even acquire what is not innate—manual skill, mastery of form, virtuosity. But such qualities are his own, not those of others. Genius, in other words, learns only from itself; talent chiefly from others. Genius learns from nature, from its own nature; talent learns from art." (*Problems of the Teaching of Art*, an essay by Schönberg quoted by Egon Wellesz.)

SCHÖNBERG'S DISCIPLES.—The *Viennese Period* of the 18th century (Chap. 18) gave a background to the *Classical Era* and established a tradition of which Austria has been proud. In the 19th century, Beethoven's last works gave an incentive to Bruckner and Brahms, although in opposite camps, to carry on the classic spirit which resulted in 19th-century neoclassicism (Chaps. 30 and 31). Gustav Mahler and Hugo Wolf are apostles of the true Viennese spirit (Chap. 31) and Mahler's musical descendants are Alexander Zemlinsky and Arnold Schönberg. With Schönberg the classic spirit had another renaissance and he handed down his convictions, discoveries and methods to a group of devoted disciples in Europe, among whom were Alban Berg, Anton Webern, Egon Wellesz, and an American, Adolph Weiss.

ALBAN BERG, a Viennese by birth (1885-1935) met Arnold Schönberg, his only teacher, in 1904. "Through him he gained a thorough knowledge of the composer's craft," says Dr. Willi Reich in the *Modern Music* monograph, *Wozzeck: A Guide to the Words and Music of the Opera by Alban Berg*, "and that idealistic conception of art which lifts Schönberg's circle above the party conflicts of the modern musical scene."

Berg was an admirer of Mahler, whose influence as an opera reformer bore fruit in *Wozzeck*. His first works were a piano sonata (1908); *Four Songs* on texts by Mombert and Hebbel; a string quartet which

aroused the attention of advanced musical circles; *Three Orchestral Pieces* (op. 6); *Four Pieces for Clarinet and Piano* and *Five Songs* with orchestral accompaniment after postcard texts by Peter Altenberg, "real treasures of the art of musical miniature," Dr. Reich says.

WOZZECK.—From 1914 to 1920, Berg was occupied with writing the opera which brought him international fame. *Wozzeck* proved that the "atonal manner" was not a "technique for miniatures" but could be employed for grand opera. The piano score (1923) created controversy, but in spite of the passionate dissension it aroused, its impression on the listener is very profound, and stamps it one of the most significant works of the 20th century. When Erich Kleiber gave it in Berlin (1925) it electrified the audience.

In 1914, Berg saw a performance of *Wozzeck*, a dramatic fragment by Georg Büchner (1813-1837). He chose fifteen scenes from the German poet's work for new dramatic treatment in music. "Symmetry and proportion are given to the individual scenes and so a well-conceived, balanced drama is evolved from a naturalistic sketch." Berg's three acts divide into Exposition, *Dénouement*, Catastrophe. "The grotesque element in the delineation of the characters, especially of the Physician, finds its echo in modern art," says Dr. Reich. "The interpolated folk-tunes and the opportunities for the use of tone-color in various episodes must have attracted the musician.... The method by which the poetic material is developed contains the germ cell of Berg's music."

That Berg combined formal and folk elements in atonality in an extensive work was surprising, but a greater mark of his skill, technical equipment and musicianship was shown in his employment of classical forms. The episodes of the story were retailed in Act I as a Suite, a Rhapsody, a Military March and Cradle Song, a Passacaglia, a slow movement—quasi Rondo; in Act II as a symphony in five movements: Sonata form, Fantasie and Fugue, Largo, Scherzo, and Rondo Martiale; in Act III as six Inventions—on a Theme, a Tone, a Rhythm, a Key and a Persistent Rhythm (*Perpetuum Mobile*).

Wozzeck was presented in many of the European music centers and in 1931 Leopold Stokowski performed it with the Philadelphia Grand Opera Company in Philadelphia and New York.

A period of chamber music followed *Wozzeck*, and he wrote the *Chamber Concerto* for violin, piano and thirteen wind instruments, and the *Lyric Suite* for string quartet. Dr. Reich tells us that the *Concerto* was written in celebration of Schönberg's fiftieth birthday and the *Suite* is "recognizable as the lyric and dramatic presentation of his own personal character." In 1928, Berg orchestrated and published *Seven*

Early Songs which he had composed in 1907 as an intimate revelation of his love experiences. (His home life was ideally happy!)

Der Wein (1929) is a concert aria for soprano and orchestra on a text by Baudelaire translated by Stefan Georg. Dr. Reich sees "in this lovely work, developed with perfect artistic control, not merely a successful revival of an old form but a promising preparation for Alban Berg's next opera, which will set to music the *Lulu-Tragedy* of Frank Wedekind."

Berg, however, was destined never to see the opera which was worked out for complete vocal parts and a condensed orchestral score. He was working on the orchestration at the time of his death. Out of the opera score, the composer made a suite of five symphonic excerpts which was performed the last time he was able to appear in public.

In 1935 Berg composed a *Violin Concerto* for an American violinist, Louis Krasner, who has played it in this country. The work was written as a memorial to Manon Gropius, the young daughter of the widow of Gustav Mahler. It was played as his own memorial at the Festival of the International Society for Contemporary Music in Barcelona in 1936.

Anton Von Webern (1883) and Alban Berg were two of Schönberg's oldest pupils. In 1906 Webern took his degree as Doctor of Philosophy at the Vienna University for research work under Guido Adler, the eminent musicologist. His compositions are of an intimate chamber-music type in which he has followed Schönberg's precepts, and has attempted utmost condensation of form and intensity of expression. Erwin Stein calls him the "composer of the *pianissimo espressivo*." His opus 1 is a *Passacaglia* for orchestra, an exception to his usual concentrated style. *Five Movements* for string quartet (op. 5); *Six Pieces* for orchestra (op. 6); *Six Songs* after Trakl (op. 14); *Geistliche Lieder* (*Spiritual Songs*, op. 15), for soprano with flute, clarinet, trumpet, harp and double-bass are a few of his works. His later compositions, a string trio and a chamber symphony composed for the League of Composers, cleave closely to the twelve-tone technic. He is a conductor and a champion of modern music. He had an amateur choral society and he gave "symphony concerts for the workingman," at which he performed, among other things, Mahler symphonies and Schönberg's choral works.

Egon Wellesz (1885), the third of Schönberg's most famous pupils, did musical research at the Vienna University under Guido Adler and composition with Bruno Walter, received his degree of Doctor of Philosophy in 1908, and in 1913 he became lecturer at the University.

He is an authority on old Byzantine music, and has done much to further the interests of Schönberg and his circle in Vienna. In 1922, he was one of a group of musicians who founded the International Society for Contemporary Music. He is living and teaching in London.

Among Dr. Wellesz's literary works is his biography of Arnold Schönberg. More recently (1930) he has published a two-volume work, *Die Neue Instrumentation* (*The New Instrumentation*), and has written articles and books of musicological import.

Wellesz has composed operas and ballets in which his ultraclassic training shows itself in his frequent choice of Greek texts: *Achilles auf Skyros* (op. 33), *Alkestis* (op. 35), and his latest opera, *Die Bakchantinnen* (*The Bacchantes*, 1931), for which he made his own libretto from the Euripides drama. It shows understanding of choral writing and knowledge of archaic music, which he harmonized in modern fashion. Paul Pisk said that it "reveals a profound culture, a pure artistic inclination and a fine sense of sonority.... Its primary objective is to expound a new idea of musical communication by the placing of the chorus in the foreground as the bearer of the action...."

Wellesz wrote a ballet, *Die Nächtlichen* (*The Phantoms*, op. 37), in the form of a dance symphony; also orchestral works, a suite for violin solo and chamber orchestra, four string quartets, songs with piano, violin, and viola, sonatas, clarinet pieces, piano pieces, and many songs.

Karl Horwitz (1884-1925), another Viennese pupil of Schönberg, showed much talent as a composer and was also a Ph.D. of the Vienna University. His early death was a severe loss to the group.

SUGGESTIONS FOR FURTHER READING

Arnold Schönberg. Richard Spaecht. *The Nation.* Oct. 14, 1925.
Arnold Schönberg. Egon Wellesz. Dent.
The Esthetics of Contemporary Music. André Cœuroy. *The Musical Quarterly.* Apr., 1929.
A Survey of Contemporary Music. Cecil Gray. Oxford.
Arnold Schoenberg. Erwin Stein. *La Revue Musicale.* March, 1931.
Panorama de la Musique Autrichienne. P. A. Pisk. *La Revue Musicale.* March, 1931.
Les Dernières Œuvres d'Alban Berg. Willi Reich. *La Revue Musicale.* March, 1931.
Great Modern Composers. Ed., Oscar Thompson. Dodd, Mead & Co.
Music, Here and Now. Ernest Krenek. Norton.
Schoenberg. Ed. Merle Armitage. Schirmer.
To Arnold Schoenberg on His Seventieth Birthday: Personal Recollections. Darius Milhaud. *Musical Quarterly.* Oct., 1944.

The following articles from *Modern Music, A Quarterly Review*, published by *The League of Composers:*

Schönberg's Twelve-Tone Opera. Paul Amadeus Pisk. April-May, 1930.
Neogothic and Neoclassic. Arthur Lourié. March-April, 1928.
Schönberg's New Männerchor. Willi Reich. Jan.-Feb., 1932.
Schönberg's Operas. Paul Stefan. Dec.-Jan., 1929-30.
Wozzeck: A Guide to the Words and Music of the Opera by Alban Berg. Dr. Willi Reich. Trans. by Adolph Weiss. *Modern Music Monographs.* 1931.
Berg's New Work, Der Wein. Willi Reich. Apr.-May, 1930.
The Bacchantes of Wellesz. Paul Pisk. Nov.-Dec., 1931.
Modern Orchestration Surveyed by Wellesz. Aaron Copland. Nov.-Dec., 1930.
Homage to Schönberg. Krenek, Harrison, Kurt List. Mar.-Apr., 1944.

43. THE TWENTIETH CENTURY IN EUROPE

Twentieth-Century Renaissance — War Affects Music — Group of Six — Honegger and Milhaud — Milhaud on Jazz and Satie — L'École d'Arceuil — Lili Boulanger — Dissonant Counterpoint — Hindemith — Epoch-Making Operas — Gebrauchsmusik — Weill, Jarnach, etc. — German Opera Experiments — Krenek — Toch — Busoni — Quarter Tones — Barth, Carillo, Haba, etc. — Korngold, Schreker and Others — Hungary — Dohnanyi — Bartók and Kodály — Czechoslovakia — Janacek — Petyrek, Martinu, Jirak, Schulhoff — Polish Music Society — Szymanowski — Fitelbergs, Father and Son — Tansman — Poldowski — Scandinavian Music — Holland — Dresden, Pijper, Meyer — Van Dieren of London — Belgium — Switzerland — Spain — French Influence — Laparra Writes Spanish Opera — Turina — Falla — An Estimate of the Man and His Works — Nin Revives Old Music — Halffter and Others — Italy — Liszt and Sgambati, Martucci, Bossi, etc. — Casella, Pizzetti, Respighi, Malipiero — Twentieth-Century England — Holst — Song Writers — Delius — Cyril Scott — Ireland — Bax — Goossens — Berners — Bliss — Walton and Lambert — Rubbra — Britten — Tippett — Rawsthorne — Berkeley — Older Russians — Prokofieff — His Works — Miaskowski, Soviet Symphonist — His Followers — Feinberg, the Kreins, Gniessin — A. Tcherepnin — Soviet Influence — Shostakovich — Katchatourian — Shebalin — Kabalevski — Shaporin — Dzerzhinsky — Tolstoy's Prophecy.

JUST as polyphony was the vogue internationally, followed by classicism, then romanticism, impressionism swept over the entire musical world in the early 20th century, creating a veritable renaissance. Italy, growing tired of writing only opera, developed a new school of instrumental composers, including Respighi, Pizzetti, Malipiero, and Casella. Albeniz went to Paris from Spain and drank deep draughts of impressionism, which he handed on to Falla. England had Delius and Scott, Ireland, Goossens and Bax, a few of the more important impressionists. Schreker and Schönberg were the heads of two opposing camps in Austria. And

in America Loeffler, Carpenter, and Griffes were prophets of a new order.

After the First World War, however, this type of music no longer expressed the world feeling. The spirit of the times demanded strong colors and rhythms, violent contrasts, abrupt shifts of key, brutal dissonances, caricature, humor, short phrases, and no sentiment. The general adoption of jazz was an indication of the world's fatigue and of its need for unusual stimulation. What has not been blamed on the "Jazz Age" is laid to the "Machine Age"!

THE GROUP OF SIX.—In France the reaction from impressionism found utterance through Arthur Honegger (1892), Darius Milhaud (1892), Georges Auric (1899), Francis Poulenc (1899), Germaine Tailleferre, and Louis Durey (1888), who were arbitrarily grouped together not on account of common sympathies and interests, but because they were friends and united in giving performances of their works. The two youngest, Auric and Poulenc, were influenced by Jean Cocteau and Erik Satie. They contributed, along with Honegger, Milhaud, and Tailleferre, to the repertory of the Ballets Russes: Auric with *Les Facheux* (*The Tormentors*), *Pastorale*, and *Les Matelots* (*The Sailors*), and Poulenc with *Les Biches* (*The Hinds*). Poulenc has written neoclassic piano pieces using polytonal harmony and a gracefully naïve style. His *Mouvements Perpétuels* (*Perpetual Movements*) and *En Promenade* are humorous and show the effect of simplification. His amusing setting of poems from Apollinaire's *Le Bestiaire* (*The Animal Trainer*) has been popular.

In an article *Paris—The Survival of French Music* in *Modern Music*, March-April, 1945, Georges Auric speaks of his colleague, Francis Poulenc, as having given recitals of contemporary song with the singer Pierre Bernac during the years of occupation. "No one will forget the fine courage they have always displayed in rejecting the least compromise, the least concession, the least hint of propaganda." They performed music that Poulenc set to poems by Louis Aragon "in defiance of enemy censorship." In 1943 Poulenc composed a cantata *Figure Humaine* (*The Human Face*), including a forceful poem *Liberté*.

Germaine Tailleferre wrote two charming impressionistic ballets: *Marchand d'oiseaux* (*The Bird Merchant*), and her share of the ballet which the "Six" wrote to Jean Cocteau's *Les Mariés de la Tour Eiffel* (*The Couples at the Eiffel Tower*). She also wrote pieces for two pianos, *Jeux de plein air* (*Outdoor Games*), a sonata for violin and piano, a string quartet, and a piano concerto (1925) which she played in America on her first tour. She is in this country at present (1945).

HONEGGER AND MILHAUD are the most important. Honegger, of Swiss parentage, was born at Havre and was educated at the Zurich and the Paris Conservatories. One of his teachers was André Gedalge. He was the first to break with the group and created sensations with his oratorio *Le Roi David* (*King David*), which first was incidental music to the play by René Morax, and his orchestral poem, *Pacific 231*, a type of American locomotive, and a bit of modern realism. He wrote a string quartet, sonatas for violoncello, viola, and for violin, *Rhapsody* for two flutes, clarinet, and piano, a piano concerto, songs, *Les Pâques à New York* (*Easter in New York*) with quartet accompaniment, and chamber-orchestra works. He also wrote an orchestral *Pastorale d'été* (*Summer Pastoral*) which won in a competition judged by the audience; *Horace Victorieux*, a pantomime symphony; the prelude to *The Tempest;* and *Rugby*. Some of his stage works are incidental music for André Gide's *Saul; Judith*, an opera on the Biblical character; the ballet *Skating Rink;* the opera *Antigone*. He has written many songs and piano pieces including *Toccata et Variations*, *Sept Pièces brèves* (*Seven Short Pieces*), *Le Cahier Romand* (*The Romance Sketch-Book*); a symphony and a *Concertino* which shows jazz influence.

Honegger is a thorough workman with an immense technique, an admirable sense for form, and a musical nature. He is temperamentally drawn to Schönberg rather than to Stravinsky, whom he regards as an extremist and therefore a dangerous influence. He disapproves of the various attempts to go back to Gounod, Rossini, Liszt, but he admits that two cantatas by Bach, which he heard when he was fourteen, drove him "back to Bach" and inspired him to become a composer.

Honegger was the center of a group of younger composers such as Marcel Delannoy and Jean Rivier. Henry Prunières says: "Marcel Delannoy, who came to music late, is making continual progress and his last quartet seems to me a work of much importance." It was played at a Festival of the International Society. Songs of Jean Rivier were heard also. Prunières say that neither Delannoy nor Rivier copy the composing methods of Honegger. "I think they owe him a certain large conception of musical architecture, which is in opposition to the preoccupations of the mediocre makers of *'petits riens'* (little nothings)." (*La Revue Musicale*, July-August, 1931.)

The talented Frenchman Darius Milhaud, a Provençal by birth, lived in Paris until the war drove him to America. Educated at the Conservatory like his *confrère* Honegger, he studied with Gedalge and Widor. In 1917 and 1918, he was attaché at the French legation at Rio de Janeiro. This sojourn in South America had a colorful influence on his early compositions as seen in his piano pieces *Saudades do Brazil*

(*Souvenirs of Brazil*). He visited this country frequently, before making California his home. He has taught at Mills College since 1940.

He has tremendous facility as a composer and has written much. He began with a lyric drama on a text by Francis Jammes, *La brebis egarée* (*The Lost Sheep*), which was produced at the Opéra Comique in 1924. The influence of the impressionists was obvious but it also revealed the romanticist, a vein he tried for a long time to eradicate.

Milhaud wrote several scores for Diaghileff, and for the Swedish Ballet, *La Création du Monde*, which was his tribute to jazz. "Jazz," he said (José Bruyr), "was like a beneficent thunder clap which cleaned our art-sky.... Today jazz is not interesting.... I once dreamed of releasing jazz from the narrow confines of the dance and of writing a symphony in this form of music. I actually realized the project in ballet form and it is *La Création du Monde* (*The Creation of the World*).

"Satie!... We need perhaps fifty years or more to know how far Satie is the great benefactor of us all," Milhaud continued. "His influence acts even on those who deny and mock him!" And Milhaud finds that even Stravinsky succumbed to the Satie cult.

Other stage works are *Le Bœuf sur le Toit* (*The Bull on the Roof*, the name of a famous restaurant) on a text by Jean Cocteau; *L'Homme et son désir* (*Man and His Desire*) in collaboration with Paul Claudel, who also supplied texts for the farcical *Protée* (*Proteus*), and the *Orestes* trilogy; three *Opéras-minute* on Greek stories; *Les Malheurs d'Orphée* (*The Sorrows of Orpheus*); *Le Pauvre Matelot* (*The Poor Sailor*) on Jean Cocteau's text. His most pretentious opera was a setting of Claudel's *Christophe Colombe* (1930), which was presented in Berlin (1930) by Erich Kleiber. He combined cinematic effects with twenty-seven scenes, huge chorus, fifty characters, and orchestra. The chorus sings, speaks, chants; it functions somewhat like a Greek chorus in supplementing the story and acting as spectators.

An opera, *Maximilien*, and incidental music for the drama *L'Annonce faite à Marie* (*Announcement Made to Marie*) by Claudel brought Milhaud's stage works to sixteen. Since he has been in this country he has written an opera on the subject of Simon Bolivar.

Among his newer works are a symphony, commissioned by Frederick Stock for the celebration of the fiftieth anniversary of the Chicago Symphony Orchestra; a violin concerto; a *Concertino de Printemps* for violin, viola, and cello; *La Fantaisie Pastorale* for piano and orchestra; *Le Cortège Funèbre*, which Milhaud says "expresses the feelings we all had in France at this terrible period"; and *La Suite Provençale* on popular folk airs of the 18th century.

The romantic is strong in much of his recent work, such as the *Album of Mme. Bovary*, a series of seventeen short piano pieces from his music for the film based on Flaubert's novel; the songs *Le Voyage d'été* (*The Summer Voyage*) on texts by Mme. Camille Paillard (1939) and *La Cantate de la Mère et de l'Enfant* (*The Cantata of the Mother and the Child*).

He has written piano sonatas and fourteen string quartets in which he has demonstrated his theories of polytonality (Chap. 32) and dissonant or linear counterpoint.

He has a long list of orchestral scores. No more beautiful music has come from his pen than his *Poèmes Juifs* (*Jewish Poems*) and the *Chants populaires hébraïques* (*Popular Hebrew Songs*).

"Throughout his career, Milhaud's style has been determined by the subject matter: a translation from the Greek, pure chamber music, the lyrics of modern French poets, a humorous ballet, or the ultra-modern fantasy and treatment that Paul Claudel or Jean Cocteau gave to the librettos Milhaud employed. In his moods, he swings from the trivial to the most profound, from gaiety to sadness, from humor to nostalgia, from childlike naïveté to brutal irony and satire, from the poetic to the commonplace, from spontaneous simplicity to sophisticated artificiality. Withal, he has the equipment to run the entire gamut from an utterly banal tune to the most complicated counterpoint." (*Darius Milhaud* by Marion Bauer, *The Musical Quarterly*, April, 1942.)

HENRI SAUGUET of the *École d'Arceuil* (p. 482) was commissioned by Diaghileff to write a ballet, *La Chatte* (*The Cat*). He wrote others, also piano music, chamber music, and an orchestral *Nocturne*. The composers Sauguet, Cliquet-Pleyel, Delvincourt, and Maxime Jacob were under the wing of Satie and studied with Charles Koechlin. They had a formula in which, according to Prunières, "they combine a pseudo-counterpoint à la Bach, with jazz rhythms and the antiquated graces of Second Empire romance." But he admits that they dispense much humor and sensitivity.

Sauguet wrote an opera, *Chartreuse de Parme*, which was performed at the Paris Opéra just before 1939. Georges Auric in an article in *Modern Music*, March-April, 1945, writes: "His music showed rare and attractive qualities... happily carried on in one of the better veins of our national art." In 1944 the Opéra Comique presented *La Gageure Imprévue* (*The Improvised Wager*) which was an immediate success.

Auric also speaks of the work of OLIVIER MESSIAEN (1908), a pupil of Paul Dukas and an organist. "His fresh inspiration and extremely personal accent at once compelled attention.... I shall be much sur-

prised if we have not, in Olivier Messiaen, one of the future masters of French music."

Koussevitsky performed Messiaen's symphonic poem *Les Offrandes Oubliées* (*Forgotten Offerings*), one of his works which show a mystic nature. In 1936 he was one of a group known as *La Jeune France*, which included also Yves Bandrier (1906), Daniel Lesure (1908), and André Jolivet (1905).

GEORGES MIGOT (1891), Irving Schwerke calls the *French Group of One*. He is a student of the music of the troubadours, aesthetician, philosopher, poet, painter, and composer.

A gifted pupil of Dukas was JEAN CARTAN (d. 1932), whose works have been performed by the music societies abroad. And a pupil of Florent Schmitt and Guy Ropartz, P. O. FERROUD, wrote an *opéra-bouffe* after Tchekhov, *Chirurgie* (*Surgery*), which had unusual success. He also composed with fine orchestral sense *Sarabande* and *Foules* (*Crowds*), which were heard at Liége (1930) at the I. S. C. M.

ROLAND-MANUEL (1891), the well-known critic and disciple and biographer of Ravel, has a talent for light opera and ballet; he has also written a string trio and songs, and a *Tempo di Ballo* for orchestra.

JACQUES IBERT (1890) has suffered the fate of being known for his amusing piano piece *Le petit âne blanc* (*The Little White Donkey*), although he has written others more important for piano, also songs, orchestral works, including *The Ballad of Reading Gaol*, and stage works. He received the Prix de Rome in 1919.

A composer of extreme refinement and poetic tendencies is RAYMOND PETIT, whose mystic nature has led him into works of profoundly religious character. His idiom is a combination of 20th-century trends and medieval effect. A beautiful work, *Trois Scènes de la Bible* (*Three Scenes from the Bible*), dedicated to Mrs. Coolidge, was sung at the European Festival (1931) by Yves Tinayre, the singing scholar. Petit is a critic and writer on aesthetics.

LILI BOULANGER (1893-1918) is the only woman to receive the Prix de Rome (1913), although her elder sister, Nadia, who was professor at the Conservatory and at the American School of Music at Fontainebleau, was granted only a second prize a few years before because she was a woman! Mlle. Boulanger showed an unusual talent in her prize cantata, *Faust et Hélène*, several songs, and works for chorus and orchestra. In spite of years of invalidism, she had almost finished a lyric drama on Maeterlinck's *Princess Maleine*.

NADIA BOULANGER has had decided influence on the modern movement in this country, as she numbers among her pupils many of the prominent 20th-century American composers.

DISSONANT COUNTERPOINT.—Many currents have been developing simultaneously in the last decade and the evolution is so rapid that composers call five- or ten-year-old works "out of fashion." Everything relating to the elements of music—harmony, form, melody, instrumentation, even rhythm—is dependent on the new conception of tonality.

A new contrapuntal style has become a definite movement; the cadence formula has practically disappeared and has led music away from vertical chords back to horizontal music. Characteristic results of the new polyphony are: 1. more concise statement of thematic material; 2. curtailing of developing portions; 3. giving greater importance to invention; 4. return to the forms such as fugue, canon, the suite, and polymelody; 5. a dissonant counterpoint which has created its own despotic rules; 6. a "back to Bach" tendency in which Bach is the fountainhead to which the moderns have turned in the movement of renovation; 7. a new type of highly specialized instrumentation dealing with small chamber groups and utilizing the peculiarities of each instrument.

The young composer has sought simplicity in an elementary, democratic music as a reaction from the pompous grandeur of Wagner, Bruckner, Mahler, and Strauss.

Dissonance is no longer an end: The tonal elements of a composition take second place to its rhythmical balance and structural unity.

Schönberg and Stravinsky have provided opposing polarities which have attracted in greater or lesser degree every contemporary composer. Schönberg's influence was the stronger in pre-war Germany.

PAUL HINDEMITH (1895) was the most prominent figure in Germany before the Nazi regime. He seemed to win the confidence of both conservatives and radicals. Hindemith, viola player in the Amar Quartet, was once forced to play in cafés, at cinemas, dance halls, operetta theaters, and with jazz bands. He also conducted the Frankfort Opera for a time. He wrote some extraordinarily beautiful songs with spiritual depth, such as *Das Marienleben* (*Mary's Life*) and *Die Junge Magd* (*The Young Maid*). He has recently written more songs and some lovely choral numbers.

The neoclassic spirit is nowhere more in evidence than in Hindemith's music. He seemed to instill "new blood in the exhausted German musical tradition," says Aaron Copland (*Our New Music*). But when he came into contact with the neoclassic movement, "his own more characteristic style took shape." He wrote innumerable works for chamber groups and chamber orchestra, beginning with the six compositions known simply as *Kammermusik* (*Chamber Music*) I, II, etc.;

concertos for various instruments with large or small orchestras including *Der Schwanendreher* for viola (1935) based on folk material; four string quartets; two string trios; many sonatas including the three piano sonatas of 1936 and the sonata for four hands (1938).

Hindemith taught composition at the Berlin *Hochschule* from 1927 to 1937. In 1934 his music was condemned as antagonistic to the spirit of Nazi Germany, although there was no question of Hindemith's not meeting Aryan requirements. The head of the Amar Quartet was Turkish, which probably accounts for Hindemith's commission from the government of Turkey to reorganize its musical life.

Hindemith first came to America at the invitation of the Elizabeth Sprague Coolidge Foundation in 1937. He settled here and became a member of the faculty of the Yale University School of Music.

STAGE WORKS.—Hindemith's operas were considered epoch making, not because they were so successful but because they were "different." Among the earliest are two one-act operas, *Moerder, Hoffnung der Frauen* (*Moerder, the Hope of Women*) and *Sancta Susanna* (*St. Susanna*); a Burmese puppet show, *Das Nusch-Nuschi*, in which he shows his rich rhythmic sense in a gay burlesque; and his dance pantomime, *Der Daemon* (*The Demon*).

Hindemith's *Cardillac* (1926), one of the first new experimental operas in pre-Nazi Germany, "...represents the most strongly defined antithesis to everything traditional," said Adolph Weissmann (*Modern Music*, May-June, 1927). "...This is the first time that the Bach school, the school of pure music, is expressed through the medium of opera.... The style is that which we associate with the chamber orchestra; it is contrapuntal and linear and therefore as remote as possible from the operatic convention." The text was adapted from E. T. A. Hoffman's *Fräulein von Scuderi* by F. Lion.

Hin und Zurück (*There and Back*), a sketch from Charlot's Revue, is a short comedy in which the second half reverses the action of the first part. Another work for stage, *Neues vom Tage* (*News of the Day*), is a tabloid opera of everyday life.

An opera, *Mathis der Maler*, was written in pre-Nazi Germany. Although it was performed in Zurich in 1938, it is as a "Symphony" made up of three orchestral excerpts that Hindemith's masterpiece is known. The excerpts are supposed to represent three famous paintings of the Isenheim Altarpiece by Matthias Grünewald, 16th-century German painter, the hero of the opera. The three sections of the orchestral work are *Angelic Concert*, the overture of the opera; *Entombment*, the intermezzo of the final scene, and *The Temptation of Saint Anthony*, taken from the sixth scene. The grandeur of this music, the profoundity

of its emotional meaning, and its position in the musical evolution of this epoch mark this as one of the great works of the 20th century.

Another work which won high praise is the ballet on St. Francis of Assisi, *Nobilissima Visione* (1938).

The oratorio *Das Unaufhörliche* (1931) has never been given in this country. Aaron Copland translated the title as "that-indefinable-something-in-life-which-never-ends."

Hindemith has made a basic re-examination of the tonal elements of music and has set forth his pedagogic convictions in two volumes called *The Craft of Musical Composition.*

GEBRAUCHSMUSIK.—Hindemith was a factor in the movement dealing with the "sociological function of music." That "music—good as well as bad—is futile if it cannot attract an audience" was the conclusion of a group of Germans who tried to find a common basis on which musicians and the public might again meet. In the 19th century music became a luxury, but after the First World War conditions created a new audience, and a new music had to be supplied. Radio and the sound film did their share to popularize new music. Hans Gutman says: "... The auditor is to be roused from his lethargy, stimulated and induced to make music himself, instead of uncomprehendingly following the conductor's baton" (*Young Germany, Modern Music*, 1930).

So "useful music" attracted the attention of composers and publishers, and Hindemith wrote chamber music for the amateurs and school children, and a cantata like *Let us Build a City*. With the advent of Hitler, however, this movement was thrown into the discard, and a completely reactionary attitude was adopted, which resulted in an exodus of most of the musicians who were in any way progressive.

The new opera movement and *Gebrauchsmusik* interested the young Germans and Austrians Kurt Weill (1900), Ernst Krenek (1900), Philip Jarnach (1892), Heinz Tiessen (1887), and Heinrich Kaminski (1886).

KURT WEILL, a pupil of Ferruccio Busoni, has been interested in several experiments, such as employment of the jazz idiom and *Gebrauchsmusik*. He wrote *Dreigroschenoper* (*Three-Penny Opera*), a modern German version of Gay's *Beggar's Opera*. Copland says that "it used the jazz idiom to mirror the depressed and tired Germany of the twenties in an unforgettably poignant way." *Mahagonny*, which Weill called a *Singspiel*, was a chamber-music opera in jazz idiom. Ernst Krenek tabulates it in *Music Here and Now* as "musical surrealism."

Weill wrote a short opera for children called *Der Yasager* (*The Yes Man*), in carrying out the ideas of the *Gebrauchsmusik* movement.

In 1935 he settled in America, where he has worked with the idea of writing music which the public can understand. He wrote the incidental music for Franz Werfel's *The Eternal Road* and Paul Green's *Johnny Johnson* (1936), and the music for Maxwell Anderson's *Knickerbocker Holiday* and Moss Hart's *Lady in the Dark.*

ERNST KRENEK, of Viennese birth and a pupil of Franz Schreker, as the composer of *Jonny Spielt auf* (*Johnny Strikes up the Band*), won the reputation of writing light popular music, when as a matter of fact he has an enormous modern technic, and is a serious composer with an austere outlook on the latest contrapuntal style.

Krenek is one of the most important composers making use of the twelve-tone technic. His opera *Karl V* is one of the largest and most comprehensive works written under these principles. In the past few years, however, he has abandoned the strict technic in favor of a more flexible system. His more recent compositions, including his Third Piano Sonata, Seventh String Quartet, and many choral works, show clearly that beautiful and emotionally moving music may be based on this intellectual foundation.

Krenek wrote a book, *Music Here and Now,* in which he claims that musical history has reached a turning point, and that to his way of thinking its future development lies along the path of atonality. He came to the United States in 1938, and taught at Vassar College. He is now teaching at Hamline University, St. Paul.

PHILIP JARNACH, another Busoni pupil, was asked to finish Busoni's opera, *Doktor Faustus.* Jarnach is of Spanish parentage, was born in France, has lived in Paris, Switzerland, and Berlin, and was professor of music in Cologne.

HEINRICH KAMINSKI, who wrote a *Concerto Grosso,* a *Magnificat,* and other conservative though original works, surprised the operatic world with *Jürg Jenatch,* based on Swiss history, a spoken drama with orchestral preludes and finales, vocal dialogues and mass scenes. He has written much chamber music.

The machine age has been immortalized by an opera! Max Brand has written *Machinist Hopkins,* of which Oscar Thompson says, "To some small extent it humanizes the machine, but to a larger extent it mechanizes man." Brand produced another work, *The Gate,* in New York (1944), where he now makes his home.

ERNST TOCH (1887), a Viennese, who lived in Berlin until he came to America, is one of the serious contributors to the modern repertory of chamber music, piano, orchestra, vocal, and stage works. He, with Schreker, Künnecke, and Max Butting, who was instructor in

radio music at the Berlin State Academy, wrote for the German Broadcasting Company.

In 1940 he became an American citizen and was appointed professor of composition at the University of Southern California. He wrote a one-act opera, *The Princess on the Pea,* which was performed in New York by the WPA opera group. Some of his chamber music shows a neoclassic tendency. He has supplied music for many famous films, among them *Catherine the Great, Peter Ibbetson, On Such a Night,* etc.

ERICH KORNGOLD (1897), the son of a Viennese musician and music critic, startled the world as a child by composing a pantomime given at the Court Opera. Two piano sonatas, a group of charming piano pieces, an orchestral overture, and a sinfonietta followed. He did not come under the Schönberg influence and devoted himself chiefly to writing operas and operettas, until he was forced out of Austria by political conditions. Maria Jeritza made her debut at the Metropolitan in his opera *Die Tote Stadt* (*The Dead City*). He has written music for the films in Hollywood, one of his best known being *Midsummer Night's Dream.*

FRANZ SCHREKER (1878-1934), besides having been the teacher of many of the composers in Vienna and Berlin, was a leading opera writer, having used texts that swing from naturalism to mysticism.

PAUL PISK (1893), another Viennese composer influenced by the various modern currents, particularly the Schönbergian experiments, came to this country and has been teaching in Southern California. Hermann Scherchen (1891) and Eduard Erdmann (1896) were propagandists for the new music, as well as composers. They remained in Nazi Germany, and it is too early to report of their doings.

FERRUCCIO BUSONI.—Where to place the great pianist and composer Busoni (1866-1924), who influenced many of the 20th-century composers of Europe and America, is a question. He was an Italian but spent most of his professional years in Berlin and Vienna. Among his operas are *Doktor Faustus* and *Harlequin,* which combine traditional form with radical ideas. He wrote chamber music, sonatinas for piano, and a set of studies on American Indian themes.

His sketch on *A New Esthetic of Music* shows Busoni's interest in finding new paths along which music might progress. He suggested making new scale combinations and dividing the whole tone into three parts, and was a keen student of the new music and of all experiments.

QUARTER TONES.—If we trace the development of music according to the upper harmonics of a fundamental tone (p. 39), we will find that the interval smaller than the half step is not merely an arbitrary

idea, but is subject to scientific proof. The Greeks had an enharmonic system (Chap. 5) which made use of the quarter tone, and the Hindus and Arabs (Chap. 3) had intervals smaller than the half step. Today, composers in different parts of the world are experimenting with further divisions of the tone and the manufacture of instruments which can play intervals smaller than half steps.

HANS BARTH, an American of German birth, had a piano made according to his instructions, with two keyboards tuned quarter tones apart. On this he can play quarter tones and three-quarter tones. In 1930, he played his *Concerto for Quarter-Tone Piano and Strings* with the Philadelphia Orchestra under Leopold Stokowski. Barth has composed several compositions in quarter tones.

The League of Composers presented a quarter-tone symphony, *Sonata casi Fantasia* (1926) by the Mexican composer and theorist JULIAN CARILLO, who worked for thirty-five years to find scientifically a release for smaller subdivisions than are included in the twelve-tone scale. The instruments in his ensemble include, besides violins and violoncellos, a guitar on which may be played quarter tones, an *octarina* playing eighth tones, an *arpa-citera* playing sixteenth tones, and a French horn playing sixteenths.

ALOIS HABA (1893), a Czechoslovakian, was one of the first to write string quartets in quarter tones. In Russia, Germany, and Italy, some of the composers have been experimenting, but the future of further subdivisions of the half tone is still problematic.

What will be the effect of the Second World War on the music of Germany is impossible to forecast. The annual festival did not take place at Salzburg in the summer of 1944. Richard Strauss wrote a new opera, *Die Liebe der Dame* (*The Love of the Lady*), the première of which had to be postponed. All activities in theaters, operas, orchestras, and conservatories ceased in September, 1944. Many of the famous landmarks in Munich and Vienna were destroyed. Hans Pfitzner, Richard Strauss, and Emil von Reznicek, two of whom are octogenarians, are the principal producers of music. Their followers seek inspiration from Reger, Bruckner, and perhaps Wagner. The best-known music magazines were replaced by one, *Musik im Kriege* (*Music in War*), which also has passed out of existence. The names of Gottfried von Einem from Vienna and Carl Orff are reported as designating two composers whose works have attracted attention. (Condensed from an article *Europe Today* by Arno Huth in *Modern Music*, March-April, 1945.)

In Paris, Huth reports that the orchestras are beginning to function

again with the conductors who belonged to the "Resistance," such as Paul Paray, Manuel Rosenthal, Charles Münch, Eugène Bigot, Henri Tomasi. "The general rebirth in France is especially favorable to contemporary music," he writes. Compositions by Milhaud, Jacques Ibert, Francis Poulenc, Georges Dandelot, Daniel Lesure, Olivier Messiaen, and Marcel Mihalivici are heard, also extracts from the *Seven Star Symphony* by Charles Koechlin, the patriarch of French composers. The radio has presented an *opéra-bouffe* by Max Jacob and Roland Manuel, and Paul Hindemith's *Hin und Zurück*. A new name is that of Henri Dutilleul, Prix de Rome, 1938.

The liberation of the French capital was celebrated by the first performance of a cantata by Arthur Honegger, *Libération de Paris*, and *Hommage de Paris à ses libérateurs* (*Homage of Paris to Its Liberators*), presented by Jacques Copeau and Jean-Louis Barrault.

Among those whose memories were honored were three young composers, Jean Alain, Jean Vuillermoz, and Maurice Jaubert, who lost their lives in 1940.

HUNGARY.—Ernst von Dohnanyi (1877), a Hungarian, has spent time in Berlin and has toured Europe and America as pianist and conductor. He has written many orchestral, piano, and chamber-music works which show the influence of Brahms more than nationalistic traits.

In Chapter 10 we spoke of the remarkable research in Hungarian folk music carried on by BÉLA BARTÓK (1881-1945) and ZOLTAN KODÁLY (1882). Finding a peasant music differing from the Gypsy music, Bartók made it the basis of a modern idiom—an elemental, primitive force on which to build. With utmost economy of means, he used an original and dissonant harmonization and structure which place him in the foremost rank of innovators. His first composition when a student at the Academy of Music in Budapest was daring, colorfully barbaric, and rhythmically riotous. His early music inclines toward impressionism; later his orchestral palette developed bold and unusual color schemes. He became an expressionist. "Abandoning tonality, he introduced apparently irrelevant tonal bulks which lent his pattern a crudely picturesque effect," says Adjoran Otvo (*Magyar Explorers, Modern Music*).

He fit his technique to the needs of the moment. He was an instrumental composer as is seen by his six string quartets, which are of exceptional beauty and power; his pieces for orchestra; piano pieces; a dance suite; dramatic works; and violin sonatas.

Bartók, too, lived in America (1940), and recently wrote a *Concerto for Orchestra* for the Koussevitzky Music Foundation in memory of Nathalie Koussevitzky. Bartók said that the work is symphony-like but that he treated the single instruments or instrumental groups in a *concertant* or soloistic manner resembling the form of the *concerto grosso*. The neoclassicism of this work is obvious although the effect of folk music in his melodic line and harmonic treatment is also evident.

Among other new works is his *Sonata for Two Pianos and Percussion* which he frequently played in public with his wife, Ditta Pastztory. He wrote *Mikrokosmos*, a series of progressive piano pieces, to initiate the youngest pianists in the sound of modern harmonies and melodies.

Bartók published an important book in 1931, a study of *Hungarian Folk Music*.

Zoltan Kodály is professor at the Budapest Academy, and, in contrast to Bartók, is not revolutionary. He has combined his knowledge of Magyar folk song with outside European methods. He has composed some beautiful impressionistic piano music, and has not abandoned tonality and the accepted forms. The comic opera, *Hary Janos*, is humorous and characteristic, picturing the adventures of a national hero of folklore. An orchestral suite has been drawn from it. One of Kodály's finest works is his *Psalmus Hungaricus* for tenor, chorus, and orchestra.

Both Bartók and Kodály have had pupils who carry on the modern nationalistic movement: Georg Kosa, Ladislas Lajtha (1891), Alexander Jemnitz (1890), a disciple of Schönberg, Tibor Harsanyi (1898), and Imre Weisshaus, who made known in America the piano works of his countrymen. Leo Weiner (1885) is a Hungarian composer and teacher at the Budapest Academy. He has written principally chamber music including a string quartet which received the Coolidge prize (1921).

CZECHOSLOVAKIA.—The development of the school of composers in the Czechoslovakian republic was most interesting. Smetana uncovered a Bohemian national idiom which was continued by Dvorak (Chap. 34), Zdenko Fibich (1850-1900), Vitezslav Novak (1870), Josef Suk (1874-1935), Rudolph Karel (1880), a pupil of Dvorak, Jaroslav Kricka (1882), and Vaclav Stepan (1889). With LEOS JANACEK (1854-1928), in spite of his years, the modern spirit was introduced. Most of his life was spent in the Moravian capital, Brünn, where he taught, conducted an orchestra, made researches into Czech folk music, and composed in obscurity. He wrote choral works in-

cluding his *Festival Mass*, a song cycle, *The Daybook of One Who Vanished*, orchestral works, and operas. Among these are *Jenufa*, *Katja Kabanowa*, *The Cunning Little Fox*, a symbolic fairy tale in which some of the characters are animals, *The Makropulos Affair*, in which a singer born in 1576 is placed in the modern setting of telephones and hotels, and *Memoirs from a House of the Dead*, from Dostoievsky's story of Siberian prison life. He has been called a modern Moussorgsky. Fame came late, but he has been an inspiration and model to the younger men.

The works after the First World War show how far a new nationalism has developed, and how much the countries have profited by an artistic interrelationship.

FELIX PETYREK (1892) has written effectively for the voices, using a dissonant idiom in *Litany* and *Drei Frohe Geistliche Lieder* (*Three Happy Spiritual Songs*). He also composed an opera and orchestral works.

BOHUSLAV MARTINU (1890) has been estimated by André Coeuroy as "one of the most happily endowed musicians not only of Czechoslavakia but of all contemporary Europe." He was born and brought up in the tower of a country church. He was a shy youth and had difficulty in school and later in the Prague Conservatory of Music. He studied the violin, taught music in high school, played in the Czech Philharmonic, studied composition with Josef Suk, and in 1923 he went to Paris. There he studied with Albert Roussel and found himself in an environment of modern music, painting, and literature which fascinated him. It was the day of Diaghileff's Russian Ballet and the Group of Six. He was particularly influenced by Stravinsky, whose works seemed to answer many of his problems concerning the modern technique of composition. He remained in Paris until 1940, since which time he has lived in New York.

Martinu's name became known in this country in 1932 when he won the Elizabeth Sprague Coolidge Prize with a string sextet. His string quintet was first played at a Coolidge Chamber Music Festival. He has written many operas, ballets, chamber music, and orchestral compositions, and an opera film. He has worked in neoclassic forms as evidenced in his *Concerto Grosso*, a work which had a checkered career, owing to the war conditions. When he left Paris the manuscript was lost. But on his arrival here he learned that the Czech conductor George Szell had rescued a copy in Prague. It has had many performances since Koussevitzky first presented it with the Boston Symphony Orchestra. In America he has written two symphonies; a violin concerto, commissioned and played by Mischa Elman; a *Madrigal-*

Sonata played at a concert of the League of Composers; and a beautiful work for orchestra, *Memorial to Lidice*. Martinu has been one of the most successful and prolific of the Americanized Europeans.

K. B. JIRAK (1891) has written symphonies, operas, and much chamber music. He left the chair of professor of music at the Prague Conservatory to become the conductor of radio programs.

ERWIN SCHULHOFF (1894), a gifted pianist and composer from Prague, has written chamber-music works, piano pieces, two symphonies, with vocal solos. Schulhoff writes with strict economy of style and material.

JAROMIR WEINBERGER (1896), the composer of a successful comic opera *Schwanda, Der Dudelsackpfeiffer* (*Schwanda, The Bagpiper*), which had its première in Prague (1927) and was given at the Metropolitan (1931), is continuing his career in the United States. One of his well-known works is *Under the Spreading Chestnut Tree*, variations on an English folk tune.

POLAND.—In 1905 a society called *Young Poland in Music* was formed by Mieczyslav Karlowicz (1876-1909), Karol Szymanowski (1883-1937), Ludomir Rozycki (1883), Gregor Fitelberg (1879), and Apolinary Szeulto. They were influenced on one hand by Strauss and Reger and on the other by Scriabin and the French impressionists, says Mateusz Glinski in *La Revue Musicale*.

SZYMANOWSKI was the undisputed head of the new Polish school. He traveled widely, living in Berlin, where he went with the members of his group for further study, in Paris, and in America. In Warsaw he was honorary president of the Society of the Friends of Music and president of the Polish Section of the I. S. C. M. (International Society for Contemporary Music).

His works include two operas; the ballets *Mandragora*, with chamber orchestra, which was given in Chicago (1925) and *Hamas;* three symphonies; a string quartet; a violin concerto; songs with orchestra, over seventy songs with piano; violin works, many of which the Polish violinist Paul Kochanski played; and three piano sonatas, *études*, *préludes*, etc. His *Stabat Mater* for soloists, chorus, and orchestra (1926), given at the International Festival at Liége, made a profound impression for its emotional depth and technical maturity. He rediscovered the spirit of Poland without going to folk music.

GREGOR FITELBERG made a name as conductor and violinist as well as composer. He directed the Warsaw Philharmonic and wrote works in large forms. He is the father of Jerzy Fitelberg (1900), who has shown unusual talent in chamber music, a *Concerto for Orchestra* and

a violin concerto which has brought him to the notice of the musical *cognoscenti*. He writes absolute music, and is a neoclassicist. Both are in New York at present.

Rozycki, a conductor in the opera, wrote operas, symphonic poems, and the ballet *Pan Twardowski*.

ALEXANDRE TANSMAN (1897), like Chopin, was a Pole who lived in Paris. He has the refinement and sensitive nature which the sons of Poland inherit, and has combined a native delicacy and tone color with the ultramodern technique and trends of the French capital.

While serving in the army (1919) Tansman received the first and second *grand prix* of Poland in an anonymous competition. This decided his musical career. His works have been widely played and he has toured the States and Europe. He has written five symphonies, a sinfonietta, a *Sonatine Transatlantique* (*Fox-trot, Spiritual and Blues, Charleston*), *Danse de la Sorcière* (*Sorcerer's Dance*), *Toccata*, two piano concertos, three string quartets, a *Suite Divertissement*, *Mazurkas* for nine instruments, chamber-music sonatas, songs, and piano pieces, and *La Nuit Kurde* (*Kurdish Night*), a lyric drama.

POLDOWSKI.—A Pole by birth and an Englishwoman by residence was Lady Dean Paul who died (1932) in London. She was the daughter of Henry Wieniawski (1835-1880), the famous violinist and composer. As Poldowski, she was known for some beautiful songs and piano pieces in impressionistic style.

The gospel of Polish music has been spread by Szymanowski, Tansman, Karol Rathaus, who was a pupil of Franz Schreker and is now in this country, Tadeusz Jarecki, and Czeslaw Marek, who is in Switzerland.

SCANDINAVIAN MUSIC.—The Teutonic influence is still the strongest in Scandinavian music, and despite Grieg's brave fight for a national idiom, his pioneer work has not been carried through. David Monrad Johansen (1888), André Cœuroy cites as the "hope of the moment." Having broken away from Germany, Cœuroy tells us he has fallen into the nets of French impressionism, and "is trying to find a point of contact with the folklore research of the Swedish musicologists like Sandvik."

Cœuroy summed up the condition thus: "To hear, in Sweden, the symphonies of Kurt Atterberg, the symphonic poems of Hugo Alfven, the songs of Ture Rangstroem or the religious music of Oskar Lindberg, it does not seem as though these compositions draw on the ethnic character of Swedish music, rude and savory with its naïve fourths and fifths. Eric Westberg, whom his compatriots willingly call the

Swedish Bartók, succumbs to the charms of romanticism in his Suite on popular Swedish motives."

Natanael Berg (1879), Edwin Kallstenius (1881), Harold Frykloef (1882-1919), Olallo Morales (1874), a Spanish composer educated in Sweden, Richard Ohlsson (1874) and Hilding Rosenberg (1892), show musicianship and European influences. Atterberg (1887) received the International Schubert Centennial Prize.

In Denmark, Carl Nielsen (1865-1931) was the ruling spirit. Herman Sandby (1881), 'cellist and composer; Rudolph Simonsen (1889), Paul Schierbeck (1888), Joergen Bentzon (1897), Knudage Riisager, N. O. Rausted (1888), and Emile Reesen (1887) have followed modern German and French trends. Ebbe Hamerik (1898) and F. Hoeffding (1899) have written opera, and Peder Gram (1881), Louis Glass (1864), and Rudolph Langgaard (1893) have remained romanticists. Few Scandinavian works have reached America.

In Finland, Jan Sibelius leads (Chap. 34). Modern Europe has affected Vaino Raitio, Aarre Merikanto, Bengt Carlson, who nevertheless reflect the traits of Finnish folk music.

HOLLAND.—Bernard Zweers (1851-1924), Alphonse Diepenbroek (1862-1921), and Johan Wagenaar (1862-1941), teacher of, but no relation to our naturalized American, Bernard Wagenaar, were the masters of a new 19th-century national school. The 20th century renaissance was carried on by Dirk Schaefer (1874-1931), Sem Dresden (1881), D. Ruyneman (1886), James Zwart (1892), Willem Pijper (1894), Bernhard van der Sigtenhorst Meyer (1888), Alexander Voormolen (1895), who studied in Paris, and Bernard van Dieren (1884-1936), who lived in London. Dresden and Pijper each head a group of younger followers. Julius Roentgen (1855-1932) made an indefatigable search for Dutch folk music and Cornelius Dopper (1870-1928) wrote symphonies and operas using the history of Holland as their background. He was assistant to Mengelberg, the conductor of the famous Amsterdam *Concertgebouw* orchestra, who played his *Gothic Chaconne* in New York.

The Dutch composers have, with enthusiasm and success, brought about a renaissance of the madrigal style of their forefathers.

Van Dieren was associated with the musical life of London since 1906. He used a modern contrapuntal technique and had an imposing list of orchestral, piano, and chamber-music works and songs to his credit. Cecil Gray was his ardent admirer and did not hesitate to put his *Chinese* Symphony "with the few consummate achievements of modern music." Gray found him a great stylist and a unique melodist.

BELGIUM.—It is difficult to establish an artistic frontier between Belgium and France. Many famous Flemings, such as Fétis, Grétry, Gavaert, Gossec, César Franck and Guillaume Lekeu, have made their careers in Paris.

Jan Blockx (1851-1912), Paul Gilson (1865), Edgar Tinel (1854-1912), Sylvain Dupuis (1856-1931), Albert Dupuis (1877), Joseph Jongen (1873), the Ysaye brothers, Eugène (1858-1931), the famous violinist, and Theo (1865-1918), a composer, represent an older generation.

After the War, a group called the *synthecists* was formed, many of whom were Gilson pupils. Marcel Poot was one of them. Albert Huybrechts (1899-1938), a writer of chamber music, won two prizes offered by Mrs. E. S. Coolidge in 1926. Fernand Quinet (1898) was one of the composers at the Liége Festival (1930-I. S. C. M.) and Cœuroy says Arthur Hoerée is the most ingenious manipulator of sounds that Belgium has produced since Lekeu.

Le Théâtre de la Monnaie has been a source of inspiration to native and foreign opera composers, and the Pro Arte Society of Brussels for many years made known contemporary music at home and abroad.

SWITZERLAND.—Among the Swiss composers of a past regime are Gustave Doret (1866-1943), opera writer and conductor; Emile Jacques-Dalcroze (1865), well known for his studies in eurythmics; Hans Huber (1852-1921), a writer in all the forms. Emile Blanchet (1877), whose poetic piano music is highly regarded by his countrymen, does not represent the modern era as does Ernest Bloch, who is Switzerland's greatest composer, in spite of his American citizenship. Rudolph Ganz, a famous American pianist, composer, and conductor, was born in Switzerland. And Arthur Honegger, although born in France, is claimed as a Swiss because of his parentage and citizenship. Walter Schulthess (1894), Werner Wehrli (1892), and Othmar Schoeck (1886) are among the younger men.

SPAIN.—Before the 20th century, Spanish music, based on folk dance and song, was limited to small forms. D'Indy, Fauré, Dukas, and Debussy encouraged the attempts of the young Spanish composers to found a national school. The Schola Cantorum pointed out the value of their art of the 16th century. Albeniz imbibed French impressionism in Paris; Manuel de Falla fell under the influence of Debussy, and Turina was a pupil of D'Indy. Turina, Falla, Joaquin Nin, and Halffter carried on a national school of which Barbieri, Pedrell, Olmeda, Albeniz, and Granados were the precursors.

At the beginning of the 20th century, Albeniz had written *Iberia*,

and Granados, *Goyescas*. The works of the younger Spaniards were published in Paris and London, and the composers visited the music centers of Europe imbibing the various nationalistic techniques.

RAOUL LAPARRA (1876-1943), a French Basque, wrote a Spanish opera, *La Habanera*, which showed native composers the possibilities for Spanish opera. In 1914, Laparra, who was deep in the study of Spanish folk music, wrote: "From the rough, primitive *flamenco* [The song of the Andalusian Gypsy] will arise the great musical renascence of Spain." And Falla has done much to help the renascence in his studies of the *cante hando* (Chaps. 10 and 34).

JOAQUIN TURINA (1882), born in Seville, studied at the Schola and was persuaded by Albeniz to turn his classical training into nationalistic channels. He wrote *Sevilla Suite*, *Romantic Sonata*, an *Andalusian Scene*, *Sevillian Corners*, and a string quartet (1911), followed by more works similar in type.

MANUEL DE FALLA (1876), born in Cadiz, went to Paris (1907) after winning a prize in Spain with his opera, *La Vida Breve* (*Life is Short*). He was befriended by Dukas, Debussy, and Ravel. During the War, he returned to Spain and lived in the Alhambra at Granada, touring Europe for occasional concerts. At the time of the Civil War in Spain, he went to Argentina, where he has since remained. Falla is both a conscious and an unconscious nationalist, for he not only utilizes its folk tunes but he exposes the very heart of Spain however delicately and reservedly.

The *Nights in the Garden of Spain* is one of the country's finest symphonic works. Falla has penetrated into the enchantment of Andalusia.

Although he reproduces the spirit of folk music, the only example of his using genuine folk melodies is in his group of *Seven Spanish Songs*, for which he has supplied accompaniments in exquisite taste and appropriate idiom. "Falla's music," says J. B. Trend, "gave every one the chance of becoming acquainted with the tendencies of serious contemporary composers. His methods sometimes reminded the audience of Stravinsky, Bartók, or Vaughan Williams ... the boldness of his design and the vigor of his execution never left his meaning in doubt."

His principal works include: *El Amor Brujo* (*The Ghostly Lover*, 1915), a ballet created by La Argentina, the famous dance interpreter; a work for piano, *Fantasia Betica;* the *Homenaje* (*Homage* to Debussy) for guitar; *The Three-Cornered Hat*, a ballet on the same story as Hugo Wolf's *Der Corregidor*, produced by Diaghileff (1919), and from which Falla arranged the *Three Dances* for orchestra; *El Retablo de Maese Pedro* (*The Picture of Master Pedro*), the puppet show from an incident in Cervantes' *Don Quixote* composed for Princess

de Polignac; and the *Harpsichord Concerto* written in neoclassic style for Mme. Wanda Landowska, the Polish musician who brought back the art of harpsichord playing.

A prolific opera writer is Conrado del Campo (1879), whose works are unpublished. He was the teacher of many of the younger composers. Another gifted opera writer is Moreno Torroba.

Perez Casas (1874), conductor and composer of a *Spanish Suite* (*Murcian Dances*), has done his share, with Arbos and Pablo Casals, the famous violoncellist turned conductor, to give the people a just appreciation of their native music.

Joaquin Nin y Castellanos (1883), a Cuban by birth, is a pianist and composer who brought to light valuable old works from the Spanish archives of the 17th and 18th centuries and has made attractive settings of many dance tunes. He was called to Havana to found a conservatory, a society for concerts, and a musical magazine, and has played the works of the French clavecinists.

Ernesto Halffter Escriche (1905), a pupil of Falla, is a conductor and composer of piano work, a string quartet, and a sinfonietta, and he has written for the stage. He has spent much time in Mexico of late years.

Federico Mompou (1893) is a composer of attractive piano music.

Oscar Esplá (1886), doctor of philosophy and engineer, took a prize in Vienna for an orchestral suite. He wrote a ballet for Diaghileff and is regarded as a Spanish realist. In 1936 he went to Brussels.

Italy had its first incentive for a modern renaissance in the teachings of Liszt. Giovanni Sgambati (1843-1914) was his pupil. Liszt desired to revive the religious music of Italy. Sgambati, then an impressionable and talented young composer, did not tend toward the religious but imbibed something of Liszt's musicianship and his doctrines of nationalism. Sgambati followed classic tradition and his influence on the younger generation improved taste and raised its musical aspirations.

Giuseppe Martucci (1857-1909), pianist, composer, and conductor, introduced the works of Wagner and of the classic German symphonists to his opera-loving countrymen. M. Enrico Bossi (1861-1925) was a famous organist who wrote for his instrument and oratorios in classic style. Giacomo Orefice (1865-1922) wrote operas, symphonic works, and chamber music. Busoni, a serious classicist, left Italy for Germany where he helped to shape the music of the young composers (p. 520). Leone Sinigaglia (1868) studied in Vienna and is known for his chamber music and orchestral works, especially his delight-

ful overture to Goldoni's comedy *Le Baruffe Chiozzotte*. He has also collected Piedmontese folk songs.

The next composers made chamber music and the orchestra their goal, although they have included opera in their attainments.

ALFREDO CASELLA (1883) helped to create a new school in his native land. On Martucci's advice he went to Paris and brought back the spirit of innovation and a sense of nationalism with which he inoculated his colleagues and his students. A versatile and volatile composer who has experienced all the stages of "modernism," he is also pianist, conductor, and propagandist for new music. He founded the Italian Society of Modern Music (1917). His *Pupazzetti* for piano are amusing; his *War Films* are impressive; a chamber sinfonietta showed he had digested the principles of neoclassicism. His ballet *La Giara* (*The Jar*) humorous and delightful, left the path of dissonance for an excursion into a folk type of music. His opera *Donna Serpente* is modeled on old forms.

Casella made frequent tours in America and conducted the Boston "Pop" Concerts.

ILDEBRANDO PIZZETTI (1880) is an earnest composer in whom the classic spirit dominates. He wrote two string quartets, a violin sonata, some very beautiful songs, orchestral works, and operas. His operas include: two d'Annunzio texts, *La Nave* (*The Ship*) and *Fedra; Debora e Jaele; Fra Gherardo,* which was given in New York with Edward Johnson in the title role (1929); *Lo Straniero* (*The Stranger*), and *Oreseolo* (1935).

OTTORINO RESPIGHI (1879-1936) was well known in America for his trilogy of orchestral works, *Pines of Rome, Fountains of Rome,* and *Festivals of Rome;* his *Violin Concerto in Gregorian Mode;* some songs which set a high standard; his opera *La Campana Sommersa* (on Hauptmann's *Sunken Bell*), given at the Metropolitan in New York in 1928. One of his last compositions, an oratorio-opera, *Maria Egiziaca,* a triptych, was given its première by the New York Philharmonic (1932).

G. FRANCESCO MALIPIERO (1882) was trained in Italy and in Germany. His work reflects the spirit of innovation and displays individuality and originality. He was one of the first to cast aside long developments, conventional orchestration, and traditional Italian opera.

Between 1917 and 1919 he experimented with new opera forms, producing *Pantea, Sette Canzone* (*Seven Songs,* a chamber-music opera), *Le Baruffe Chiozzotte,* and *Orfeo,* a satire. He has written other operas, symphonic works including his impressionistic *Pause del Silenzio,* many songs and piano pieces, and chamber music. In 1920,

Malipiero won the Coolidge prize with a string quartet. He used the old Italian song forms *stornelli e ballate* and *rispetti e strombotti* in place of the accepted sonata form.

VINCENZO TOMMASINI (1880), VICTOR DE SABATA (1892), and MARIO CASTELNUOVO TEDESCO (1896) wrote orchestral works which were played in America by Arturo Toscanini. Castelnuovo, who is at present in America, has written in the old vocal forms with modern harmonization, also piano music, chamber music, and an operatic setting of Machiavelli's comedy *La Mandragola.*

FRANCO ALFANO (1876) wrote operas, including the *Legend of Sakuntala.*

Francesco Stanoliquido and Vincenzo Davico, song writers, have spent much time in Paris.

A younger generation, most of whom are pupils of Casella, Respighi, Pizzetti, and Malipiero, include Vittorio Rieti (1898), who lives in New York, Virgilio Mortari (1902), who has written a comic opera, A. Veretti, composer of *Sinfonia Italiana,* and Nino Rota Rinaldi, who, at an early age, wrote oratorios.

The tendency to return to opera is strong but it is a new type these Italians are seeking.

ENGLAND.—The 20th-century renaissance in England developed along two lines: nationalism and impressionism. Vaughan Williams' contribution to music has been discussed in Chapter 34. Another personality of his generation is Josef Holbrooke (1878), composer and critic who wrote in all the forms and helped to promote modern music and English composers.

One of the most important English composers was GUSTAV HOLST (1874-1934), who inherently understood the national English spirit. From youth he had experience with church music and choirs, and orchestras. He turned his interest to choral writing, which has brought him fame. His *Hymn to Jesus* is one of his finest. *The Planets* is his best-known work for orchestra. A charming example of the revival of an 18th-century style is the *St. Paul's Suite* for strings written for the school in which he taught. Among his operas are *The Perfect Fool* and *At the Boar's Head.* He was an enthusiastic propagandist of Tudor music and of Purcell.

RUTLAND BOUGHTON (1878), the composer of the opera *The Immortal Hour,* has written many songs in modern English style. The song repertory has been admirably added to in this period by Cecil Armstrong Gibbs (1889) and Peter Warlock (1894-1930), the pseudonym under which Philip Heseltine, the brilliant critic, wrote

music, Herbert Howells (1892), John Ireland (1879), Norman O'Neill (1875-1934), Norman Peterkin (1886), Roger Quilter (1877), Cyril Scott (1879), Martin Shaw (1876), Gerrard Williams (1888).

FREDERICK DELIUS (1863-1934) may be regarded as England's first impressionist. He was of German parentage; spent a few years in an orange grove in Florida; studied in Leipzig; and lived much of his life in France. His work is original and individual, flavoring of an impressionistic romanticism, which he seemed to develop without attaching himself to any school. R. A. Streatfield says: "It is the blending of the psychological with the pictorial element that gives to his music its peculiarly characteristic quality." He made a musical biography in such orchestral works as *Over the Hills and Far Away* inspired by his native Yorkshire; *Koanga,* in which the Florida Negro plays a part; *Appalachia,* named for the Southern mountains; *Paris, the Song of a Great City; Brigg Fair,* an English Rhapsody; and *North Country Sketches.* Even his charming impressionistic *On Hearing the First Cuckoo in Spring* might be included.

Delius wrote several concertos, chamber music, and choral works, one of the most beautiful of which is *Sea Drift* on Walt Whitman's text. His operas include *A Village Romeo and Juliette.*

CYRIL SCOTT is a mystic impressionist who was trained in Germany as a pianist and composer. A lifelong friend was his fellow student Percy Grainger, and he confesses to having been deeply influenced by the German poet Stefan Georg. Eaglefield Hull said that the critics have talked of Cyril Scott's kinship with Debussy but he "owes as much to Richard Strauss as to Debussy." And "Like Scriabin," Dr. Hull wrote, "Scott looks to music as a means to carry further the spiritual evolution of the race. . . ."

Among his orchestral works are two symphonies, the piano-concerto, overtures to Maeterlinck dramas, *Two Passacaglias* on Irish themes. His pianoforte sonata is an important contribution to English music of the 20th century, and he has some fine chamber music. He has a long list of attractive songs and piano pieces, and has written several volumes of poetry and a book, *The Philosophy of Modernism.*

Jean-Aubry sees eight composers of the 20th century in whom an "arbitrary reunion" forms, virtually, an English school: John Ireland, Frank Bridge, Roger Quilter, Arnold Bax, Gustav Holst, Eugene Goossens, Lord Berners, and Arthur Bliss.

JOHN IRELAND has contributed much fine music, has excellent musicianship, and a poetic nature. Among his works are a sonata, *The*

Island Spell, *Chelsea Reach*, *Ragamuffin* for piano; also chamber music, and orchestral works.

FRANK BRIDGE (1879-1941), a composer of serious orchestral and chamber-music works, was a viola player and conductor. Myra Hess played his piano sonata a few seasons ago. It combined ultramodern harmonization and strong classic tendencies.

ARNOLD BAX (1883) is of Irish extraction and his heritage shows itself in a poetic, sensitive nature. He writes in large forms for orchestra (*The Garden of Fand*, *November Woods*, and symphonies); his other works include chamber music, four sonatas, many short romantic-impressionistic piano pieces, and songs. He was knighted in 1937.

EUGENE GOOSSENS (1893) inherited his gifts as conductor from his father and grandfather, a Belgian. He reflects impressionism and expressionism in orchestral works, chamber music, and his opera *Judith*. His works are neoclassic today. He has been in America for several years as conductor at Rochester and Cincinnati.

LORD BERNERS (Gerald Tyrwhitt, 1883), like Satie, is a musical humorist. He uses the 20th-century technical mannerisms in his amusing *Funeral Marches* for a dead canary and for a rich aunt. He has been influenced by Stravinsky. His most recent work was a ballet, *A Wedding Bouquet*, produced at Sadler's Wells (1936).

ARTHUR BLISS (1891), whose father was an American, is one of the interesting figures of 20th-century England. He has done much in experimental style such as his *Madame Toy*, *Rout*, and *Conversations*. His style has settled into quasi-romanticism, as may be seen in his piano concerto (1938-39).

Among the women, Rebecca Clarke, who is Mrs. James Friskin and lives in New York, won a Coolidge prize with a poetic viola sonata, and Dorothy Howells, a pupil of J. B. McEwen, principal of the Royal Academy of Music, played her piano concerto at a Promenade concert.

The two leading composers of the youngest English school are WILLIAM WALTON (1902) and CONSTANT LAMBERT (1905). Walton is known for *Façade*, his setting of Edith Sitwell's poems, in which he shows the music-hall influence supposed to have been Satie's idea. He has also a viola concerto which looks toward a neoromanticism. He became known in orchestral circles through his overture *Portsmouth Point*. A *Sinfonia Concertante* for piano and orchestra, a symphony, and an oratorio, *Belshazzar's Feast*, have added to his reputation as a serious and gifted musician.

The Rio Grande gave Lambert a chance to use jazz syncopations entertainingly. They "possess remarkable technical skill . . ." says Edwin Evans. "Lambert has no affectation, but he is an intellectual to whom

craftsmanship is incidental and ancillary. Walton's interest is more narrowly musical, and therefore more directly concerned with it. They are, in fact, entirely different types."

Lambert was commissioned by Diaghileff to write ballets. He has been musical director of ballet for the Old Vic-Sadler's Wells enterprise in London. He aroused much comment by his pessimistic book, *Music Ho! A Study of Music in Decline.*

EDMUND RUBBRA (1901), a pupil of Cyril Scott, Holst, and R. O. Morris, has written much chamber music; a double fugue for full orchestra; four symphonies; two concertos for piano and orchestra; *Sinfonia Concertante* for piano and orchestra; *La Belle Dame sans Merci* (Keats) for chorus and orchestra. He is regarded as a strongly individual composer, who uses melodic invention and counterpoint in a modern and personal way.

BENJAMIN BRITTEN (1913) spent a few years in America, during which time several of his works were heard, including his opera *Paul Bunyan* and some beautiful settings of Michelangelo poems. He has a long list of compositions—chamber music, orchestral and choral works, and songs. Several of his major scores were included in festivals of the International Society for Contemporary Music.

Other young Englishmen are Michael Tippett, Alan Rawsthorne, and Lennox Berkeley in England, and Richard A. S. Arnell, a British composer in America. The war has brought rather spectacular acclaim to Britten and Tippett. W. H. Mellers in *Modern Music,* March-April, 1945, writes that Rawsthorne and Berkeley "represent tendencies in our [English] musical culture which might be intrinsically important, and historically their position is worth studying," because it is both precarious and uncompromising. Development of a cosmopolitan rather than a provincial style, Mr. Mellers states, "may be a step in the right direction, but it won't produce good music unless it is reborn into the native tradition in such a way that it becomes European without ceasing to be local."

Berkeley was a student of Nadia Boulanger in Paris. Mr. Mellers finds a similarity in the style of Berkeley and Britten to that of Britten's teacher Frank Bridge. Berkeley has written a symphony, a *Divertimento,* and a string trio which are neoclassic in character.

Rawsthorne's idiom is akin to the type of composition vaguely known as "central European," not unlike Hindemith's. He has written a fine *Chaconne* in his piano concerto, which Mr. Mellers puts, with his *Symphonic Variations,* along with the best works of his colleagues Britten, Tippett, and Rubbra.

the environment of Paris. Stravinsky must have fascinated him, because he had previously worked out some problems of polytonality and chromaticism not unlike the Russian's mode of procedure. "But owing to his lack of formal musical education, Villa-Lobos was compelled to rely on his own resources in musical technique," says Slonimsky. He also states that "there is little polyphony in Villa-Lobos' music, and the contrapuntal lines are usually subordinated to the harmonic idea, even in such contrapuntally designed works as *Bachianas Brasileiras*."

The *Bachianas Brasileiras* are seven suites combining Bach's technic and Brazilian folklore in what Slonimsky calls "an audacious, but remarkably successful experiment." Each movement has a double title, one traditional, the other Brazilian. For example, in the first suite, an ensemble of eight violoncellos, the movements are marked Introduction (*Embolada*), Prelude (*Modinha*), Fugue (*Conversación*). Other of the *Bachianas Brasileiras* are for chamber orchestra, piano and chamber orchestra, piano solo and orchestra, voice and cellos, etc. They also exist in piano form. To Villa-Lobos, Bach's universality seems to flow directly from the folk and he becomes "an intermediary between all peoples."

Villa-Lobos, always an original thinker, wrote twelve works which he named *Chôros*. Although *Chôros* means a street band of players of popular songs, Villa-Lobos says that he used the title to mean a composition "in which the various aspects of Brazilian music, Indian and popular, achieve their synthesis." The *Chôros* are in all styles from a guitar solo, a duet for flute and clarinet, a quartet for brass instruments, a piano solo, to large works for full orchestra and native percussion instruments, and a work for piano and orchestra. *Chôros* No. 10 is for a mixed chorus and is particularly successful in depicting the primitive.

A few years after his return from Paris, Villa-Lobos was made supervisor and director of musical education in Brazil (1932). He has written hundreds of children's choruses and has experimented in solutions of many interesting educational problems. Each year on Brazil's Independence Day, he conducts a group of several thousand school children in what he calls an "orpheonic concentration," for which he writes original works concerned with all sorts of effects including "percussive and explosive sounds, sibilation, and clapping hands" (Slonimsky).

Villa-Lobos wrote five operas, only one of which has been completed. He has five symphonies with symbolical titles composed before he went to Paris, but only two are finished. There are oratorios, orchestral suites, symphonic poems, concertos, and many piano pieces and songs. A prolific writer!

for Three Oranges; and in his ballet *Chout* (*The Buffoon*). His classic proclivities show in his violin concerto, three piano concertos, and eight sonatas, while the neoclassic tendencies are aired in the *Classic Symphony* and chamber-music works. One of his most impressive scores is an early choral work, *Sept, Ils sont sept* (*They Are Seven*).

For the Ballet Russe, he wrote *Chout* and *Le Pas d'Acier* (*The Age of Steel*), which was performed by Stokowski and the Philadelphia Orchestra for the League of Composers.

The neoclassical trend is present in a new lyricism found in the stage work *The Prodigal Son* (1928).

Prokofieff, after years spent in European music centers and in America, returned to his native country and since 1935 has been one of the most important Soviet composers. A definite change in his music took place, a simplicity and directness which did not alter the rhythmic verve, charm, and vitality of almost everything he writes. The *Symphonic Song* (1933) marks his entrance in the role of "Soviet composer." The G-minor violin concerto; the opera *War and Peace* (1942); the cantata *Alexander Nevsky* (1939) based on film music; *Romeo and Juliet* (1935); *Peter and the Wolf* (1936); and the film music to *Lieutenant Kije* are among his new works.

Nicolai Miaskowski (1881) has created a profound impression with his twenty-four symphonies. He is professor at the Moscow Conservatory, where he has had pronounced influence on his students, inculcating theories which approach the academic. In his treatment of musical matter he is a modern Tchaikovsky. He has written nine string quartets, four piano sonatas, and songs. Among his pupils are Vladimir Kriukow; Wassily Shirinsky; Wessarion Shebalin, who has written a string quartet, a *Quasi-Sonata,* songs, and a symphony; Alexander Mossoloff, who is called by Victor Belaiev (*Modern Music*) "the greatest modernist among his comrades." He wrote a string quartet and a composition called *The Foundry* which, however noisy, has structure, a knowledge of orchestration, and splendid climax.

The influence of the Russian Five is less in evidence than that of Tchaikovsky and Glazounoff on the one hand, and Scriabin on the other. Shostakovich stated, in an information bulletin, Embassy of U. S. S. R., "Among the Soviet composers of our generation I know of literally none who has not to some degree or other felt his [Tchaikovsky's] influence. Shaporin, Shebalin, Myaskowski, Prokofieff, Khachaturian and Dzerzhinsky have in different measure emerged from the melodic and harmonic traditions of Tchaikovsky."

Samuel Feinberg (1889), a mystic and a musical aristocrat in Soviet Russia, is a disciple of both Scriabin and Miaskowski. He has

written piano sonatas, fantasias, short piano pieces, and songs in which tragedy and profound feeling predominate.

Alexander (1883) and Gregor Krein (1880) and Mikhail Gniessin are regarded as the founders of Jewish national music in Russia.

ALEXANDER TCHEREPNIN (1900), son of Nicholas Tcherepnin of Leningrad, has been influenced by Stravinsky and Prokofieff. Classic in spirit, he is a miniaturist in form, and his material is influenced by Russian-Asiatic folk music. He is an excellent pianist and much of his music is for that instrument, including piano concertos. He wrote a ballet for Anna Pavlova (1923), a *Rhapsodie Georgienne* for cello and orchestra, and two operas. He lived in Paris, in America, and lately in China.

ARTHUR LOURIÉ (1892), who lived in Paris until the Second World War drove him to New York, after being a "Bohemian" of the "left wing" has lately written music of serious character, influenced by medievalism. Such a work is his *The Feast During the Plague*, an opera ballet from which he made a symphonic suite with chorus and soprano solo. Igor Markiewitz is another young Russian composer living in Paris who leans toward the classical.

VLADIMIR DUKELSKY is a Russian, a neoclassicist, who lives in New York. His works seems to be more affined to Paris than to Moscow or Leningrad. He has made a reputation in the popular field under the name of Vernon Duke.

SOVIET MUSIC.—In 1929 a manifesto stated that the proletariat musician would "fight the influence of decadent bourgeois music among young musicians, impress the necessity of absorbing the best, the healthiest, and ideologically acceptable elements of the musical legacy of the past, prepare the ground for the formation of a new proletarian music." (From *Music since 1900* by Nicolas Slonimsky.)

Although the organization that formulated the manifesto was disbanded, the accomplishments of Prokofieff, Dmitri Shostakovich, Aram Khachaturian, Lev Knipper, Wessarion Shebalin, Dmitri Kabalevski, Ivan Dzerzhinsky, and Yury Shaporin attest to the fact that its purposes were carried out.

The leaders have recognized the importance of having music to inspire and to entertain. They have encouraged their composers by giving them economic and temporal freedom to work even in wartime, to supply the demand for music. So the Soviet composers have created for their people not only great symphonies, choral works, chamber-music works, but they have written Red Army music, songs for the workers and for the youth organizations. The gifted men have been encouraged

to create, but to create music that would meet the purposes of the U.S.S.R.

DMITRI SHOSTAKOVICH (1906) astounded the musical world when he was nineteen with his first Symphony, op. 10, and many feel that it has a quality that the Soviet composer has seldom equalled. Since 1926, Shostakovich has completed eight symphonies. The second was the *October* Symphony, celebrating the tenth anniversary of the Revolution; the third is called *May First*. When the latter was introduced the composer made the statement (*New York Times*, Dec. 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited, and joyous. . . . Music cannot help having a political basis—an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology." And here we see the tangible workings of the manifesto.

The manifesto worked further so far as Shostakovich was concerned, because in 1936, an article in the Moscow newspaper denounced his opera *Lady Macbeth of Mzensk* as an "un-Soviet perversion." It stated also that "the listener is plunged into a mass of international discords." He was also accused in his ballet *The Limpid Stream* "of treating a Soviet theme lightly, not to say frivolously." "Formalism" and "realism" in music were the subjects of heated discussions in the Soviet press. Shostakovich, an ardent believer in Soviet principles, had to reconstruct his creative work. After writing the Fourth Symphony, he withdrew it as inadequate and immediately started the Fifth. Its reception was an artistic and personal triumph for the young composer. His "mistaken tendencies" were forgotten, or else forgiven.

The Sixth (1939), Seventh (1941), and Eighth (1943) Symphonies followed and were successful. He worked on the Seventh in Leningrad while it was under siege. He had volunteered for the Red Army but was refused, and he joined the fire fighters. The Symphony starts as a requiem to those who lost their lives "so that justice and reason might triumph" and ends in a prophecy of victory.

Shostakovich has a keen sense of the grotesque, a quality which may have been misunderstood by his censors. It is evident in his opera *The Nose*, in his ballets *Golden Mountains* and *The Golden Age*, and in many of his twenty-four piano preludes.

He has written chamber music of high quality including two string quartets, a cello sonata, a quintet for piano and string quartet op. 57, and a trio in E minor (1944). He has also written much incidental music and a great deal of film music.

ARAM KHATCHATOURIAN (1903), a native of Tiflis, brings to his Soviet music an Armenian folk character and culture that adds a wel-

come flavor to the present-day music. Gerald Abraham, in his *Eight Soviet Composers*, writes: "The oriental essays of composers like Knipper, Shekhter and Khachaturyan are the fruit of their attempts to saturate themselves in Asiatic folkmusic ... and to evolve from it a higher type of musical organism playable by ordinary Western instruments or orchestras, yet otherwise free from the conventions of European music."

Khatchatourian's best known work is his *Piano Concerto* (1935), which reflects an orientalism and is brilliant technically. He has written a symphony; a *Poem about Stalin* for orchestra; chamber music in which he uses native Armenian rhythms and melodies and themes from other minority republics; piano pieces; and a ballet *Happiness*, containing national dance rhythms from Russia, the Ukraine, Georgia, and Armenia.

We have heard little music in this country by Lev Knipper (1898), also an Armenian, who has written operas, symphonies and songs, and is called by Gerald Abraham "the Mahler of Soviet Russia," because of his irony in music.

Wessarion Shebalin (1902), an able composer, is allied to Borodin so far as his brilliancy and polyphonic technique is concerned, and to Tchaikovsky in his treatment of melody. His approach is new but he is steeped in national tradition. He has written five string quartets, two song cycles, six symphonies, several operas including a musical comedy *Flight from the Embassy* composed during the war, and a *Russian Overture*, in which he is said to have created a national atmosphere without having used actual folk material. Shebalin completed a *Symphony-Overture* by Glinka, and, like N. Tcherepnin, Moussorgsky's *The Fair at Sorochinsk*.

Dmitri Kabalevski (1904) is known in this country through the first of his four symphonies. He has also written two piano concertos. He studied piano with Scriabin and composition with Miaskovski at the Moscow Conservatory. He has composed piano music including two sonatinas and pieces for children. Kabalevski, along with Prokofieff, Knipper, Shebalin, and Shaporin, has written large works for chorus and orchestra such as *Poem of Struggle* and *Requiem*, which is known as his Third Symphony. His Fourth Symphony is also a choral work. He has written two ballets and an opera. *The Master of Clamecy*, based on Romain Rolland's *Colas Breugnon*, which is regarded as his most important work. The overture has been played in America.

Yury Shaporin (1889) belongs in the post-Revolutionary group, and shows the influence of Rimsky-Korsakoff. He was connected with several theaters and much of his output is incidental music for plays.

He has also written scores for several films. He wrote three song cycles, with which he won a reputation for having special gifts, and a symphony-cantata based on Blok's poem *On the Field of Kulikovo*.

In 1945, the name of IVAN DZERZHINSKY (1909) was brought to the attention of the New York music public through a performance of his opera *Quiet Flows the Don* which, according to Gerald Abraham (1935), "is officially considered to have opened a new period in the history of Soviet opera." He followed this opera with two more. He has also written a number of piano works.

The art of the Soviet Union, consciously or unconsciously, seems to have the same objective as Count Leo Tolstoy advocated in his book *What is Art?* "... Universal art, by uniting the most different people in one common feeling, by destroying separation, will educate people to union, will show them, not by reason, but by life itself, the joy of universal union reaching beyond the bounds set by life."

SUGGESTIONS FOR FURTHER READING

Modern French Music. E. B. Hill. Houghton Mifflin.
L'Écran de Musiciens. José Bruyr. French. Les Cahiers de France.
Modern Russian Composers. Leonid Sabaneyeff. International Publishers.
Contemporary Russian Composers. M. Montagu-Nathan. Stokes.
Alexandre Tansman. Irving Schwerke. French Edition. Max Eschig.
A Survey of Contemporary Music. Cecil Gray. Oxford.
A New Esthetic of Music. Ferruccio Busoni. Trans. by Dr. Th. Baker. Macmillan.
The Problems of Modern Music. A. Weissmann. Dent.
Cyril Scott, Composer, Poet and Philosopher. A. Eaglefield Hull. Dutton.
The Complete Book of the Great Musicians. Percy A. Scholes and Will Earhart. Oxford.
The New Music. George Dyson. Oxford.
Manuel de Falla and Spanish Music. J. B. Trend. Knopf.
Panorama de la Musique Contemporaine. André Cœuroy. French Edition Kra.
La Musique et Les Nations. G. Jean-Aubrey. J. & W. Chester.
L'Essor de la Musique Espagnole au XX^e Siècle. Henri Collet. French Edition. Max Eschig.
The Oxford Companion to Music. Percy A. Scholes. Oxford.
Darius Milhaud. Marion Bauer. *The Musical Quarterly,* April, 1942.
The War Years. S. Prokofieff. *The Musical Quarterly.* Oct., 1944.
Modern Music. Vol. XXII, No. 3.
International Cyclopedia of Music and Musicians. Ed., O. Thompson. Dodd, Mead.
Ferruccio Busoni: 1866-1924. Edward J. Dent. Oxford.
Music Here and Now. Ernst Krenek. Norton.

Our New Music. Aaron Copland. Whittlesey House.
Hungarian Folk Music. Béla Bartók. Oxford.
Bohuslav Martinu: The Man and His Music. Milos Safranek. Knopf.
The Book of Modern Composers. Ed., David Ewen. Knopf.
Eight Soviet Composers. Gerald Abraham. Oxford.

Consult the files of:

Modern Music. A Quarterly Review. Published by the League of Composers.
The Musical Quarterly. G. Schirmer.
La Revue Musicale. Ed. by H. Prunières.
Pro Musica Quarterly.
The Chesterian. Ed. by G. Jean-Aubry. J. & W. Chester.

44. THE MUSIC OF LATIN AMERICA

Cultural Results of Good-Neighbor Policy — Musical Influences and Backgrounds — Indian, Negro, Spanish Elements — Music of the Aborigines — Spanish Culture, Sixteenth Century — Negroes Imported — Voodoo Ritual — Aztecs — Incas — Spanish Music Introduced — First Native Composer — Lima Reflects Spanish Culture — La Perricholi — Instruments — Character of the Music — Scales and Rhythms — Dances — Slonimsky's Dance Map — Ballads — Creole Style — Milhaud's Saudades *— The Gaucho — Folk-Song Research — Music and the Rise of Republics — Buenos Aires — Teatro Colón — 19th-Century Composers — Brazil, Rio de Janeiro — Pedro I's* Hymn of Independence *— Operas in Italian — Development of Nationalism, Interest in Folk Music, Rise of Popular Music — Mexico — Manuel García Presents Opera — Orchestras Founded — Revolutionary Music — Cuba — Music in Havana — Venezuela — Nostalgic Song — Padre Sojo — Teresa Carreño — Struggle for Independence — Chile — Araucanian Indians — Colombia — Juan de Herrera — An Englishman Founds Orchestra and Conservatory — Marimba and Military Bands — San Francisco a Spanish Colony — Contemporary Composers — Brazil, Villa-Lobos, etc. — Mexico, Carlos Chávez, and Revueltas — Argentina's* Grupo Renovación *— Composers — Chile, Allende, Santa Cruz, etc. — Colombia, Uribe-Holguin — Military Bands of Cuba — Roldán, Caturla — Cuba's* Grupo de Renovación Musical *— Brescia in Ecuador — Robles — Inca Collections — Sás — Lange —* Boletín Latino-Americano de Música *— Fabini — Plaza — North Americans Interested in Latin America.*

CULTURAL RESULTS OF GOOD-NEIGHBOR POLICY.—Some time before the Second World War came the "good-neighbor policy," an attempt to cement the relationship between the United States and the other republics of the Western Hemisphere. It has not been confined to political and commercial aspects only, but has resulted in a desire to know more about our neighbors' history and background, and in arousing our curiosity concerning their cultural life.

Although sharing one continent, North Americans have always been more closely connected with Europe than with South America, Mexico, and Central America. And Hispano-America or Latin America, the name by which it is better known, has been more united with Spain, Portugal, and even Italy, than with us or the rest of Europe. Race, religion, language, discovery, and exploration are at the root of this separation.

MUSICAL INFLUENCES AND BACKGROUNDS.—To the outsider, the music of all Latin-American countries seems alike, but a little study will show differences due to various influences and backgrounds.

The chief ingredients of the music are Indian, Negro, and Spanish. The fact that these appear in varying proportions creates contrasts. Mexico, Peru, Ecuador, and Bolivia have a strong Indian background. Cuba, the West Indies, Haiti, Santo Domingo, and Puerto Rico show a strong Negro influence. The Spanish influence is strongest in Argentina, Chile, Uruguay, Paraguay, Colombia, and Costa Rica. And several countries show the effect of mixed backgrounds, such as Brazil, in which the influences are Portuguese, Negro, and Indian; Venezuela, Negro and Indian; and Panama, Portuguese, Spanish, Indian, Negro, and North American. Guatemala and Paraguay show European influences, while Uruguay is dominated by Argentina. Some of the countries, such as Nicaragua, Salvador, Honduras, and Costa Rica, have not a strong native music.

Spanish is the language of Latin America, with the exception of Brazil where Portuguese is spoken. Brazil alone covers a larger area than the United States, so the Portuguese-speaking population is large. French is spoken in Haiti, and Great Britain, Holland, and France have outposts where their languages are spoken.

MUSIC OF THE ABORIGINES.—At the time of Columbus' voyages to this continent, Spain was at its cultural height. Some of this culture the conquistadores brought with them to the new land.

The Spaniards reported the existence of a rich native music which was used in religious ceremonies and secular festivities. As so much of it was cult music, and heathenish, the early religious teachers attempted to do away with it and to substitute their own in its place. They even destroyed native instruments. Nicolas Slonimsky writes in *Music of Latin America*, "Despite this persecution, native music survived, and eventually found its way into community life, and even into the church itself. . . . Christianity and religious primitivism are combined [today] . . . in the festivals and street parades celebrated in Latin-American towns and villages."

This amalgamation of Hispanic and Indian sources is found in the

different countries, as for example in a Nicaraguan mystery play, and in Peruvian hymns where "Inca chants and Gregorian melodies are sung in alternation."

When the African Negroes were imported, they brought with them a new element which was fused with Indian and Christian lore. The *Voodoo* ritual of Haiti is a mixture of African and Indian elements, and during festivals singing, dancing, and beating of drums continue for days.

Mexico City was the center of the Aztec Confederacy, a powerful political body for at least two hundred years before Cortés conquered the country (1521). Although the Aztecs used music in their religious and secular ceremonies, it seems to have been limited in scope. They sang in unison without harmony, and had few musical instruments, only a bone or baked clay flute and wooden drums.

Before Mexico City and Lima, Peru, became cultural centers of the Hispanic period, the ancient cities of Cuzco and Quito had a history that reached into a mythical past. Cuzco, a city high in the Andes, was the capital of the vast Inca empire which extended from northern Ecuador to middle Chile. "Within its mighty walls," Gilbert Chase wrote in the handbook of the N.B.C. University of the Air, *Music in American Cities*, "stood the temple of the Sun.... There in 'The Golden City' of Cuzco the worshippers gathered to sing the *Hymn to the Sun*, while musicians played the *quenas* (flutes), *antaras* (Panpipes), ocarinas, conch-shell trumpets, and drums covered with hide." The most advanced musical system of the early American continent was the Peruvian.

Next in importance among the cities of the Inca empire was Quito, the present capital of Ecuador. It has a rich store of folk and popular music and native folk dances. The Spaniards introduced some of their own songs and dances which were called *danzas criollas*, but Ecuador has remained Indian country.

Settlers Introduce Spanish Music.—Gilbert Chase states in *The Music of Spain*, "Almost a hundred years before the founding of the first permanent colony in New England, the Spanish had established schools in Mexico for the teaching of European music." This took place in Texcoco in 1524. The Franciscan monks taught the Indians ecclesiastical chants, so that every village where Spaniards settled had Indian singers and instrumentalists assisting in the church services.

The Franciscans encouraged the Indians to compose religious songs. As early as 1575, the first Mexican composer, Hernando Franco, is mentioned as having been choirmaster of the cathedral. Secular music for dancing and the traditional ballads reached New Spain early.

In 1539, Mexico City had its own printing press. Inside of twenty years books containing music were published, almost a century before the appearance of the *Bay Psalm Book* in New England (Chap. 36).

Lima, founded by Francisco Pizarro in 1535, became a city of culture and wealth which reflected the "Golden Age" of the homeland. The music of Victoria, Morales, and Guerrero was used in the cathedral, and in the theaters were heard the plays of Lope de Vega and Calderón. Spaniards living in Lima composed incidental music for the plays. Miquita Villegas, a famous 18th-century actress known as "La Perricholi," was the heroine of Offenbach's opera *La Périchole* and of Thornton Wilder's novel *The Bridge of San Luis Rey*.

Founded in 1502, Baía was capital of Brazil from 1548 to 1763. It has a large Negro population, and has contributed excellent folk material of Afro-Brazilian nature.

Bogotá, capital of Colombia, was founded by Spaniards in 1538. It had a university and a school of music. Secular music made headway as well as religious music.

INSTRUMENTS.—The Indians were taught to make European wind instruments, drums, and stringed instruments, including guitars, which were adopted wholeheartedly by the natives for their popular music. Harps, which were imported early, became very popular, and a primitive variety was made by village Indians.

The Indians had a type of vertical flute made of bamboo reed or of baked clay. They also had a V-shaped double flute attached to one mouthpiece, reminiscent of the Greek *auloi* (Chap. 5). Nose flutes were used by Indians in the basin of the Amazon River. They had a wide variety of percussion instruments, from drums buried in the earth to the jungle drums of Brazil and Paraguay, which were the loudest of their instruments and, like the African drums, were used as means of communication between widely separated places. An accomplished Indian drummer was esteemed as a great artist.

Nicolas Slonimsky calls attention to the fact that Villa-Lobos, Chávez, Roldán, and other Latin-American composers have used native instruments in their symphonic works for the sake of local color. Prokofieff, Varèse in his *Ionizations*, Stravinsky in *Le Sacre du Printemps* have also used primitive South American instruments.

The primitive instruments are made of mineral, vegetable, and animal materials, even human bones. "Jaguar claws, deer hoofs, and specially treated inflated eyes of tigers are among the objects which serve as percussion in the South American jungle," says Slonimsky.

CHARACTER OF THE MUSIC.—The natives used a pentatonic scale, the purest form of which was found in Peru, Bolivia, Ecuador, Mexico,

and Central America, the countries which have had the largest Indian populations. The dance music of the West Indies and northern Brazil shows a strong Negro influence.

Slonimsky says that the primitive chants of pre-Colombian Indians were not always monodic. "There is evidence that singing in groups, with the employment of some sort of prearranged harmony, was widely practiced in some regions of South America." J. M. Coopersmith wrote in *The Musical Quarterly* that the Indians of the Dominican Republic sing antiphonal chants dating back to the 13th century. In Argentina the Gauchos have improvizations in dialogue. They are questions and answers sung in antiphony, and are called *contrapunta.*

The Latin-American songs and dances are based on the pentatonic scale, but the Hispanic contribution extended the scale to seven tones and included chord harmony. The chromatic additions are Negroid.

The meter and rhythm have been analyzed by Slonimsky thus: "The Indians adhere to short phrases, with long pauses, and a monotonous drum beat for accompaniment. The Colonial rhythms are prevalently Spanish, and are typified by the dual meter of three-four and six-eight, resulting in characteristic cross-rhythms in the middle of the measure. The Negro influence brings syncopation within an almost unchanged two-four time."

DANCES.—The fact that in some countries of Latin America dance and song are indicated by the same word shows the close relation between the two. Dancing is an important part of the folk history in all sections of the continent, and has had great influence on the development of characteristic idioms in the various countries.

Some of our recent popular dances are of Latin American origin, such as the *tango, rhumba,* and *congo.* The *tango* and the *habanera* are closely related through their rhythms. Gilbert Chase quotes Carlos Vega, the Argentine student of folk music, as stating that "the Argentine Tango reached Buenos Aires from Andalusia via the zarzuela," a form of popular musical play of the 17th century.

Slonimsky writes that "the word is of Negro origin and was formed as an imitation of the drum beat." He traces it back to the English country dance of 1650, or *contradanza* of Spain, 1750. It was imported into Cuba when it became the *danza habanera* (the dance of Havana) and was carried back to Spain as *habanera.* "During the Spanish-American War," Slonimsky continues, "a popular dance, called *Habanera del Café* appeared, which was the prototype of the Tango."

The scope of this chapter makes it impossible to go into detail about one of the most important phases of Latin-American music—the dance. We can, however, refer you to the chapter *Artless Folklore* in Nicolas

Slonimsky's *Music of Latin America,* in which he discusses the subject exhaustively, and for which he has made an ingenious "Dance Map," showing the principal dances of each country.

BALLADS.—Another form which is closely related to the mother country is the ballad. The Mexicans have a *corrido,* the name being the same as that of the peasant ballads of Andalusia, but the *corrido* of the Western Hemisphere is a living thing while that of Spain is practically extinct. "The Mexican ballad makers sing about episodes of their revolutions," says Chase, "about the fate of some notorious bandit, or the devastation wrought by some great flood." Even new inventions and discoveries, such as the first railroad and the advent of electricity, are celebrated in the *corridos.*

The name *Creole* is given to that music of Spanish origin which has been more or less varied in its Western background. In Chile, the roots of Spanish music are traceable, although Chase quotes Eugenio Pereira Salas as saying that the indigenous music ran parallel to the Creole or Spanish-American musical development, without blending with it. The Creole style has its influence on Spanish music at home also.

In Brazil, the best-known type of song is called the *modinha* (little mood), an importation from Portugal. There the *modinha* was quiet and pensive and may have had its roots in troubadour songs. In the New World the *modinha* is sentimental and full of feeling and is enriched by the rhythms of the Negro. It was used by 19th-century composers, and also by Heitor Villa-Lobos of Brazil.

The *saudade* is a melody named for a Portuguese word which translates, not too exactly, into nostalgia, wistful longing, or yearning. "This naturally melancholic tendency of Portuguese lyricism," says Chase, "was intensified by the conditions the colonists had to face in this immense, untamed country, with its wild jungles and manifold dangers. In the midst of this strange and hostile environment the songs of the settler tended to assume a brooding, tragic undertone, imbued with indefinable longing." We have grown familiar with the term through the compositions of Darius Milhaud, *Saudades do Brasil,* which are generally translated as *Souvenirs of Brazil.*

The *triste* or *toada triste,* sad song, is found in Bolivia, Argentina, and Peru as well as in Brazil. Some of the contemporary composers, among them Camargo Guarnieri, have used the title for piano pieces.

The Argentinian Gaucho, "the roving creole of the pampas, the minstrel horseman, ever ready to burst into song," Slonimsky calls him, sings in an old ballad form in 16th-century Spanish. Many songs and dances were supposed to have been originated by the Gaucho. Gauchos sing, or rather sang, the *contrapunto,* which sometimes went on for

hours. But their art has passed into national legend. "In the world of the airplane and radio, the Gaucho is no longer a solitary figure, alone with nature and his poetic soul. His songs are now composed for him by professional poets, and the music he strums on his guitar is that of the latest hit from Buenos Aires" (Slonimsky).

A PANAMANIAN DANCE AND SONG.—The 20th century has brought great interest in preserving the folk music of the various countries, and work has been carried on by scholars throughout Latin America. The Institute of Folklore Research of the Inter-American University under the direction of Dr. Myron Schaeffer issued a bulletin in 1944 treating of Panama's *tamboritos*, the first of a series to be devoted to the study of regional dances.

The *tamboritos* radiate cheerfulness, "whereas sadness is the characteristic of almost all the Indo-American music." Dr. Schaeffer states that these songs reflect the spirit and style of their Iberian cultural heritage, "but since the time of Balboa and Cortés, nearly all the races of the world have passed through the Isthmus of Panama, and each has left something typical of itself, whether as conqueror, slave or the conquered." He states that "the *tamborito*, a national and exclusively regional dance, has inherited Spanish melodies and steps, Indian and African accompaniment of drums, European costume, and is sung to words that are typically Panamanian.... The *tamborito* is a result of the geographical position of Panama and a symbol of the role which Panama has played in the cultural history of the Western Hemisphere." Three typical drums, made from tree trunks, are used. They are played by men while the women sing the melody (*tonada*); the dance is accompanied by hand clapping and shouts from the onlookers, and sometimes a guitar is used and occasionally an entire orchestra of violin, accordion, guitar, and drums. Two of the drums are of Indian origin and one is African. The melody is carried by a typical folk singer, whose voice is "untrained, penetrating and without resonance or dynamic modification." A chorus often replies to the solo verses. While some of the verses are traditional, they are constantly added to by the soloist, who mixes the new stanzas with the old. The song sometimes lasts an hour or more. Dr. Schaeffer writes, "The *tamborito* is the only dance which has the right to call itself completely Panamanian."

MUSIC AND THE RISE OF REPUBLICS.—In the middle period of Latin-American history, the countries were concerned with building up music by founding orchestras, opera houses, and conservatories.

ARGENTINA.—The largest city of South America, Buenos Aires, began to be musically important only in the 19th century, when it

became on a par with the cities of North America, although in the 17th century an Italian Jesuit, Domenico Zipoli, had the reputation of being a great harpsichordist. There were concerts at the governor's residence as early as 1747, given by Indians who had been trained by the Jesuits. The first orchestral concert took place in 1813, and Blas Parera's *Marcha Patriotica*, the first national anthem in South America, was performed. In 1816, Juan Piccazzarri established regular concerts with a small group of men. Later a *Sociedad Filarmónica* was founded and in 1822 an *Academia de Música y Canto*.

Opera companies visited Argentina early in the 19th century. Italian operas, principally those of Rossini, were performed. In 1827 Mozart's *Don Giovanni* was given there for the first time. Buenos Aires today ranks as one of the great opera centers of the world. The famous Teatro Colón was opened in 1908. The Argentinians are very fond of a type of Spanish comic opera called *zarzuela*, which came into vogue in the middle of the 19th century.

Amancio Alcorta (1805-1862), Juan Pedro Esnaola (1808-1878), and Juan Bautista Alberdi (1810-1884) are composers frequently mentioned as leaders in the musical life of the 19th century. Alberto Williams, the dean of Argentina's composers, said that these men cultivated music as amateurs; that musical nationalism began in 1890, and was inspired by popular elements which inaugurated "a genuinely Argentine art."

Williams was born in Buenos Aires in 1862. One grandfather was English, the other was the Argentinian composer Alcorta, mentioned above. He was sent to Europe on a government scholarship and studied composition with César Franck. He founded a conservatory in Buenos Aires, with many branches throughout Argentina. He also opened a music publishing house, *La Quena*. He is a prolific writer, having 112 opus numbers to his credit, including nine symphonies. He is also the author of many textbooks on theory.

BRAZIL.—The capital of Brazil, Rio de Janeiro, is a modern city. In 1889, the country was transformed from a constitutional empire to a federal republic. By 1888 slavery had been abolished.

Independence Day, however, dates from 1822, when Pedro I declared Brazil's independence from Portugal with himself as constitutional emperor. He composed for the occasion the Brazilian *Hymn of Independence*. The present national anthem was written by Francisco Manuel de Silva (1795-1865) after the abdication of Pedro I.

Carlos Gomez (1836-1896) advanced the status of Brazilian music with his opera *Il Guarany*, written to an Italian text from a story by a Brazilian writer, José Alencar. Alencar was also the librettist of the

first opera with a Portuguese text, *A Noité de São Joao* (*St. John's Eve*), by Elias Alvares Lobo (1834-1901). There were over a hundred operas written by fifty-nine Brazilian composers, most of them with Italian librettos. "One can form an idea of the popular interest in music," says Nicolas Slonimsky in the section of his book dealing with "Music in the Twenty Republics," "from the number of musical organizations, societies, and clubs that flourished in Brazil in the second half of the nineteenth century."

It was only after 1889 that Brazil became musically independent. One of its pioneers in nationalism was Brasilio Itiberé da Cunha (1848-1913), who wrote a rhapsody for piano in 1860 in which he used a Brazilian folk song. Alberto Nepomuceno (1864-1920) has been called "the father of musical nationalism in Brazil." He was a professor in one of the conservatories, and in 1896 became the conductor of a pioneer orchestral society, *Sociedade de Concertos Populares*.

Gilbert Chase writes (*Music in American Cities*, handbook of the N.B.C. University of the Air), "In music this period [of transition] was marked by three tendencies: the emergence of nationalism in art music; a growing interest in Brazilian folk music; and the rise of popular music, resulting in the world-wide celebrity of such forms as the *samba* and the *maxixe*."

Mexico.—In Mexico the first native opera was *Partenope* by Manuel Zumaya (1711). It was in Italian, and the Italian opera influence lasted for two hundred years.

Several composers, among them José Aldana (d. 1810), wrote in imitation of Handel at the close of the 18th century. Aldana closed the colonial period.

Manuel Garcia, Spanish singer, producer of opera, and father of three famous singers, gave opera in 1827 in Mexico City, where he remained for a year and a half. The brother of Adelina Patti, Carlo Patti, a conductor, took steps to organize a *Sociedad Filarmónica* in 1856. Ten years later Mexican musicians, including Augustin Caballero, Augustin Balderas, Tomás León, and Aniceto Ortega (1823-1875), founded an orchestra. In the 1890's Carlos Meneses, Gustavo Campa, and Felipe Villameva, prominent Mexican composers, established the *Sociedad Anónima de Conciertos*. The National Conservatory was founded in 1877.

The waltz enjoyed a century of popularity in Mexico. Juventino Rosas (1868-1894) wrote *Sobre las Olas* (*Over the Waves*), one of the most celebrated waltzes of the 1800's.

The Mexicans wrote a quantity of piano music of a salon type during this time. Villanueva used Mexican themes which helped to develop

a national style, as did also Julio Ituarte (1848-1905). Ortega wrote an opera, *Guatimotzin*, dealing with the last days of the Aztec empire. In 1869 Melesio Morales (1838-1908) wrote a programmatic piece to celebrate the opening of a new railroad.

"Music was always a favorite art in Mexico," writes Slonimsky, "even during the dictatorship of Porfirio Diaz (1877-1910). With the revolution, new musical forces were released among the Mexican people. Popular waltzes... became revolutionary airs through adaptation of special sets of words. One of the most striking songs of the period was the anonymous air *La Cucaracha* (*The Cockroach*), which became the fighting song of Pancho Villa during the revolutionary raids."

CUBA.—Before 1830 Cuba had little musical culture, but in 1831 the *Santa Cecilia* society became the chief center of musical activity and remained so until 1844. In 1834 an Italian opera company visited Havana, and in 1839 another one. "Thereafter the most celebrated singers of that time continued to appear regularly in opera in Havana," says Gilbert Chase. "From about 1840 to 1870 (when the struggle against Spain disrupted normal cultural activities), music appears to have been a highly important element in the social life of Havana." Several music societies flourished, vying with each other in the importance of their programs.

Cuban was the first of Latin-American music to reach Europe and the United States. The *habanera* is about a century old, but the Afro-Cuban *rumba* and *conga*, which have swept into fame, are recent.

VENEZUELA.—In Venezuela, near the Amazon River where the Indians have lived in isolation, the music is Indian and is religious in character, related to jungle rites which are hidden from the white man. The typical folk song is the *tono* or *tonado llanero*, "the melody of the plains," Spanish in character, nostalgic, and in a minor mode. The typical dance, however, is lively.

Much of the serious music has been religious, going back to 1770 when Padre Palacios y Sojo, who is known as "the founder of music in Venezuela," brought musical scores and instruments from Rome, where he had visited. He gathered together music lovers who played Haydn and Pergolesi and their own compositions. Composers of Palacios' group include Juan Manuel, Olivares, José Francisco Velasquez, and José Antonio Caro de Boesi.

Nicolas Slonimsky reports that in the latter part of the 18th century the existence of a flourishing school of native composition was revealed "when some three hundred orchestral and choral manuscripts... were discovered in a wooden box in the cellar of the *Escuela de Musica* (School of Music) in Caracas."

The most notable composer of Venezuela was José Angel Lamas (1775-1814), who wrote a setting for voices and orchestra of the *Improperia* for Good Friday. Another composer of that time, Cayetano Carreño (1774-1836), choirmaster of the Cathedral of Caracas for forty years, interests us particularly because he was the grandfather of the renowned Venezuelan pianist Teresa Carreño (1853-1917).

The contemporaries of Lamas and Carreño lived through the tempestuous years of Venezuela's struggle for independence, which lasted from 1811 until Bolivar's victory in 1821. Juan and José Luis Landaeta, brothers, wrote patriotic songs, one of which, *Gloria al Bravo Pueblo,* later became the national anthem.

In Caracas in 1859 the first military band was formed; in 1868 the first conservatory of music was opened; in 1873 the first native opera, *Virginia,* by José Angel Montero, was produced, and in 1880 the Teatro Municipal was opened (Slonimsky).

Reynaldo Hahn, famous French song writer, was born in Venezuela.

CHILE.—When one of the Spanish governors arrived in Santiago de Chile early in the 18th century, he brought with him a clavichord, four violins, and a harp, Gilbert Chase tells us. As the governor's wife played the instrument, it became the fashion to own clavichords. The guitar was also a favorite with the ladies, who used it to accompany their songs.

In 1818 Chile achieved independence and public concerts were begun. In 1827 the *Sociedad Filarmónica* was founded.

Chile's first national anthem was written by Manuel Robles (1780-1837) in 1820. It was followed by Ramón Carnicer's *Himno Patriotico* (1828). The most popular composer of Chile was José Zapiola (1802-1885). Chile's most popular tune is the *Zamacueca,* which is both sung and danced.

Opera companies presented Rossini, Bellini, Donizetti, and early Verdi in Santiago in 1830 and 1844.

Chile has a heritage of Indian music quite dissociated from the Hispanic. The music of its Indian tribe, the Araucanian, differs from that of other natives. "The Araucanian scales are not exclusively pentatonic," writes Slonimsky, "but contain intervallic divisions smaller than a semitone. The Araucanian instruments differ in many respects from those of other Indians." Chilean music has been little more affected by the Indian music than has our own by that of the North American Indians, which has remained primitive and has not been adopted as folk music by our composers.

COLOMBIA.—The Church dictated the type of music in Colombia during the colonial period. The name of Juan de Herrera, choirmaster

of the cathedral during the first half of the 18th century, is remembered for a requiem mass (1704) and some *villancicos*, or Christmas carols.

Spanish miniature comic operas called *tonadillas* were played in 1783. Operas as we know them were not presented until 1849. The first opera by a Colombian composer was *Esther* by José Maria Ponce de Leon (1846-1882), produced in 1874.

An amateur who gave concerts in his own home was Nicolas Quevedo Rochadell (1803-1874), an aide-de-camp to Bolivar. His son, Julio Quevedo Arvelo (1829-1897), became a well-known composer.

In 1846 the *Sociedad Filarmónica* was founded by an Englishman, Henry Price (1819-1863), who also founded a conservatory. His son, George W. Price (1853), directed the *Academia Nacional de Musica*, which later became the *Conservatorio Nacional*, which since 1910 has been under the direction of one of the leading composers, Guillermo Uribe-Holquin.

CENTRAL AMERICA has been famous not only for its marimba bands but also for its military bands, an important asset in its musical life. The oldest of these was probably formed in 1841 in San Salvador. In Costa Rica there are as many as seven official bands.

San Salvador had a symphony orchestra in 1860 and one of the first schools of music in Central America (1846). The father of music in El Salvador, Escolástico Andrino, was its founder.

In Costa Rica, Manuel Maria Gutiérrez (1829-1887) was bandmaster and composer of the national anthem, first performed in 1853.

Vicente Sáenz (1756-1841) was musically active in Guatemala City, and his son, Benedicto Sáenz, was choirmaster of the cathedral.

SAN FRANCISCO A SPANISH COLONY.—Spanish soldiers came up the coast of California in 1769 and discovered the bay which later was named San Francisco for St. Francis of Assisi. A settlement was established seven years later. It followed the plan of other California settlements with a mission and a fort as its center, and the Spanish padres taught the Indians hymns and chants of the Church and *alabados*, religious songs of simple character. The Spaniards and Mexicans sang their folk songs and played on their guitars in the little village which came under North American control in 1846. Two years later gold was discovered and in 1849 the adventurous "gold rush" started.

In 1850 the French pianist Henri Herz brought a grand piano with him on a ship loaded with prospectors. Gilbert Chase records that at his first concert he was given a pan full of gold worth 10,000 francs. In the early '50's, Ole Bull, the Norwegian violinist; Carlotta Patti,

Adelina's sister; a singer and a pianist, Anna Bishop; and an Italian opera company appeared in the mining camp, and its first orchestra was started. The rest of its musical history is North American.

CONTEMPORARY COMPOSERS.—With the 20th century, Latin America became of age musically, and the period of strong European influence and dilettantism was over. A renaissance took place there just as it did almost everywhere else. The conservatories and organizations of the 19th century have reaped a rich harvest in well-trained musicians, excellent pianists, and gifted composers. These became conscious of both national and international, local and regional influences.

HEITOR VILLA-LOBOS.—The foremost composer of South America is Heitor Villa-Lobos of Rio de Janeiro, born, according to his statement, in 1888. He began his musical career early, playing the cello in theaters and moving-picture houses and writing popular music. After his youthful attempts at composition, he became immersed in the problem of using Brazilian primitive and folk music as the basis of an art expression. He made frequent trips into the interior of Brazil, collecting material from the Indians, and absorbing the character of his vast country from the coast cities to the jungle, which he has transmuted into music of genius. Francisco Curt Lange describes him as "restless and inquiring, profoundly Brazilian, endowed with a spirit of inexhaustible initiative." (Preface to *Latin-American Art Music for the Piano*). Lange also describes him as "*absolutely spontaneous*, witty, vivacious, humorous—a real prodigy—rather than one who creates by reflection."

This last statement is borne out by the fact that Villa-Lobos has written over a thousand works: original compositions for all sorts of combinations, arrangements, transcriptions, etc. He was largely self-taught although he had lessons from Francisco Braga, but his technique of composition, a gigantic one, is made up of his own harmonic methods, and his use of individual timbre and color.

Villa-Lobos met Artur Rubinstein, the pianist, and Darius Milhaud, the French composer, in Brazil. Both had an influence on him. Rubinstein has played much of his piano music, from the *Prole do Bébé* (*Baby's Dolls*) to the *Rudepoema*, which Villa-Lobos made into one of his most elaborate orchestral compositions. Milhaud introduced him to Debussy's music. In 1923 the Brazilian journeyed to Paris, where he remained for four years. There he drank in French impressionism and the works of the later school, including neoclassicism and Stravinsky, as avidly as he had absorbed his own native music.

The works of this period, including much chamber music, reflect

The name of Alan Bush (1900) is not unknown in America. He was professor of composition at the Royal Academy of Music, but more recently he was a soldier in the Medical Corps, stationed in London, where he wrote a large quantity of music.

RUSSIA.—Among the following older Russians, the romantic spirit prevails:

ALEXANDER GLAZOUNOFF (1865-1936) wrote eight symphonies, many other orchestral works, and chamber music, ballets and cantatas.

ALEXANDER GRETCHANINOFF (1864) has many beautiful songs, two operas, the incidental music to three plays, a symphony, and a string quartet. He lives at present in New York.

NICHOLAS MEDTNER (1879) has written admirable piano pieces and songs.

SERGE RACHMANINOFF (1873-1943), the world-famous pianist, who was an American citizen for many years, composed choral works and operas, but is known best by his four piano concertos, piano music, three symphonies, many songs, and the tone poem after Böcklin's picture *The Island of the Dead.*

VLADIMIR REBIKOFF (1866-1920) was one of the first Russians to experiment in new tonalities, old modes, and freedom in the use of forms. His piano pieces have charm and color.

PAUL JUON (1872-1940) was a Russian who lived and taught in Berlin. His works are Slav in essence yet show German training. He wrote two symphonies, two violin concertos, and much chamber music.

NICHOLAS TCHEREPNIN (1873-1945), the father of Alexander, was a student of mythology and medieval folklore. His object seemed to be to acquaint the outside world with the Russian legends by means of music. He wrote ballets, orchestral works, piano pieces, and songs, and he completed the *Fair at Sorochinsk* from Moussorgsky's sketches.

SERGE PROKOFIEFF (1891) next to Stravinsky is the most famous Russian of the new school. A realist by nature, his music shows an iconoclastic fearlessness comparable to that of the path-breaker Stravinsky. Sabaneyeff says that "Prokofieff restored to Russian music the jest and irony, the satire and laughter." His vigor and virility show themselves in his rhythms and clashing dissonances. Withal he has a classic point of view which has found expression in the 20th century neoclassicism. A primitive, almost barbaric side is revealed in such works as the *Scythian Suite* (op. 20), which brought him notoriety. He is a master of musical sarcasm. His wit and satire are evident in his *Sarcasms* for piano in which he indicates his polyharmonic scheme by using different signatures in the two staffs; in his opera for Chicago, *The Love*

In 1945 he visited North America for the first time and many of his works were played by the leading orchestras and radio stations.

CAMARGO GUARNIERI.—One of the most modern of the Brazilians is Camargo Guarnieri (1907) of São Paulo. In 1938 he received a government fellowship for study abroad, and for two years he was with Charles Koechlin in Paris.

His music is deeply Brazilian in character, although he does not use actual folk music. He is a natural polyphonist and combines the spirit of *Brasilidade* ("Brazilianism") with contemporary trends.

Guarnieri has a long list of compositions including a tragic cantata *A Morte do Aviador* (*The Death of an Aviator*) for orchestra, chorus, and soprano solo; many orchestral scores; a concerto for piano, one for violin, and one for violoncello; much chamber music, one group of which he has called *Chôro;* over seventy songs and fifteen choral works, some in Portuguese and some in Afro-Brazilian dialects; *Three Brazilian Dances* for voice and orchestra; a comic opera, *Pedro Malazarte;* and much piano music. For piano he has written three sonatas, five children's pieces, and a *Toada Triste,* based on a Brazilian folk form, the *toada.*

Guarnieri visited the United States in 1942, conducting his works with the Boston Symphony Orchestra and other organizations.

FRANCISCO MIGNONE (1897) is another important composer from São Paulo. In 1920 he went to Milan to continue his studies and there wrote his first opera on an Italian libretto, from which a *Congada* has become one of his most popular orchestral pieces. He composed from early childhood and was inspired by Brazilian folklore. He has written popular dances and songs under the name of Chico-Bororó (Bororó is an Indian tribe).

A second opera, *L'Innocente,* also on an Italian libretto, was performed in Rio de Janiero (1928), four years after the first, *Contractador dos Diamantes* (*The Diamond Merchant*), had its première.

Mignone has written many works for orchestra; *Fantasia Brasileira,* four characteristic pieces for piano and orchestra; *Suite Brasileira* in three descriptive movements; *Batucajé,* an orchestral dance for modern orchestra with native instruments added; and several ballets. Mignone has also written music of social character, such as his *Sinfonia de Trabalho* (*Symphony of Labor*), in which the movements are Song of the Machine, Song of the Family, Song of the Strong Man, and Song of the Fruitful Work. He has written chamber music and piano music which includes a sonata, preludes, "Transcendental Études," many concert pieces, and piano versions of orchestral works, and many songs.

Slonimsky analyzes his music thus: "Mignone's melodic style is

characterized by great emotional expressiveness. His harmonies tend towards the usage of the modern Italian school of composition. The rhythm of Mignone's music is characteristic of native dances, particularly the Negro dances of Brazil."

BURLE MARX (1902) has spent much time in New York, where he has composed, taught composition, and conducted. In 1921 he went to Berlin, where he studied composition and conducting. He writes orchestral works in a serious, classical style, such as his *Theme, Variations, and Fugue* and a symphony, the third movement of which, "Fantastic Episode," he conducted at a concert of Brazilian music at the World's Fair in New York (1939).

Among other Brazilian contemporaries are OSCAR LORENZO FERNANDEZ (1897), whose Afro-Brazilian dance *Batuque* is a popular orchestral number; FRUCTUOSO VIANNA (1898); and CLAUDIO SANTORO (1911), who uses the twelve-tone technic.

CARLOS CHÁVEZ.—The revolution of 1910 in Mexico was responsible for a cultural awakening in the arts, and two composers show in their works the progressive spirit that was aroused through these political and social changes. One was Silvestre Revueltas (1899-1940), the other Carlos Chávez (1899).

Chávez is a *mestizo;* that is, his mother was Indian. By the time he was twenty he had written his first symphony, after having tried his hand at piano pieces. In 1922 he left Mexico, went to Europe, and later spent some time in New York. During these years he became interested in the modern European trends. In *Our New Music,* Copland writes: "He has faced in his music almost all the major problems of modern music: the overthrow of Germanic ideals, the objectification of sentiment, the use of the folk material in its relation to nationalism, the intricate rhythms, the linear as opposed to vertical writing, the specifically 'modern' sound images. It is music that belongs entirely to our own age."

Copland tells of Chávez's "Mexicanness" as being the result of his annual visits to the Indians and of hearing ritualistic music that was little known even in Mexico. His ballet *El Fuego Nuevo* (*The New Fire*) was the first work in which he experimented with native material and native percussion instruments. Next came *Sonatinas,* for violin and piano, cello and piano, and piano solo. These seem to be an amalgamation of his studies of European methods with the Indian music, of which there is no direct quotation. While Copland finds "perhaps a recognizably native turn of phrase," as a whole "the folk element has been replaced by a more subtle sense of national characteristics."

It is this characteristic that dominates Chávez's later works—his

music has "caught the spirit of Mexico," and he has created a Mexican tradition.

Works in which the two trends are visible are *Sinfonia Antigona* and *Sinfonia India*. The first was written as incidental music for Sophocles' *Antigone*, later reworked into symphonic form. Chávez said that the score was not subordinated to any program. "Stark and elemental, this music can be made expressive only by laconic strength, just as primitive art can be exalted only by power that is also primitive." In the *Indian Symphony*, Chávez has used actual Indian tunes and has tried to express the Mexican Indian's soul. He has added native instruments to the symphony orchestra.

Another work which shows the duality of the Mexican spirit and the spirit of Europe's most dissonant methods is *H. P.* (*Horsepower*), a ballet. Chávez later wrote piano music, including a piano concerto. Many of his works have been played by North American orchestras.

Chávez's influence has been not only as a composer, but as a teacher, director of the National Conservatory, where he modernized methods of instruction, and as conductor of the *Orquesta Sinfónica de México*, which was founded by him in 1928, and has done much to make Mexico City an important music center. He has performed the scores of younger Mexicans, several of whom are his pupils. Among these are Luis Sandi (1905), conductor of a choral group in Mexico City; Daniel Ayala (1908), an Indian, who is at the head of the contemporary movement in Mérida, Yucatan, and uses the ancient Mayan folklore as the basis of modern expression; Salvador Contreras (1912); and Blas Galindo (1911), who studied at the Berkshire Summer Academy with Aaron Copland. Galindo, Ayala, Contreras, and Moncayo formed a *Grupo de los Cuatro*.

Silvestre Revueltas (1899-1940) began his musical career as a violinist. As a seventeen-year-old boy he went to Austin, Texas, and then to Chicago to study. He gave recitals in Mexico, and conducted theater orchestras in Texas and Alabama. After Chávez founded the *Orquesta Sinfónica de México*, Revueltas was appointed assistant conductor (1929). He left that post in 1936 to conduct a new group, *Orquesta Sonifónica Nacional*, but his activities with this orchestra were interrupted by the Spanish Civil War, for he went to Spain to take part in the cultural activities of the music section of the Loyalist government. After his return, he composed and conducted until his untimely death in Mexico City.

Chávez encouraged Revueltas to compose and performed his early orchestral scores. "Revueltas was the spontaneously inspired type of composer," writes Copland, "whose music was colorful, picturesque, and

gay." He said that he loved best the music of the ranchos and the villages, while Chávez's inspiration came from the ritualistic music of the ancient Indian tribes of Mexico. This difference shows in their composing methods. Revueltas' rhythms and melodies are based on an urban folklore. He absorbed the spirit of his country so completely that he reproduced it without using actual popular or folk tunes. His harmony is dissonant sometimes to the point of being brutal. His rhythmic sense is extremely complex, often giving to his works a wildness and an abandon that mark him as a unique and individualistic composer. His form is not traditional, and in his use of instruments he frequently imitates the popular Mexican orchestra. His percussion, which lends brilliancy and color to his scores, is accomplished by the addition of many native drums and rattles.

Revueltas was capable, on occasions, of a deep emotion, which showed itself in a strongly lyric quality. He wrote for orchestra, for many films, chamber music, and compositions for children. He also wrote a group of seven songs. At the hour of his death, his ballet *El Renacuajo Paseador* (*Polliwog Takes a Stroll*) was produced in Mexico City. He had begun another ballet, *La Coronela* (*The Girl Colonel*), which was finished by Blas Galindo and Candolario Huizar, a composer of Indian origin whose first orchestral score was written in 1929, when he was forty-one. The ballet was produced posthumously.

Very few of Revueltas' works have reached this country. *Colorines* (colored beads worn by Indian women) was conducted by Nicolas Slonimsky with the Pan American Orchestra in 1933 in New York, and *Sensemaya*, an Afro-Cuban chant, was performed by Leopold Stokowski at a concert of the New York City Orchestra in 1945.

MANUEL M. PONCE (1886) is an important figure in Mexican music. Although in his early works he shows a leaning toward Italian 19th-century methods, and later toward French impressionism, he makes use of native color, as in *Danzas Mexicanas* and his symphonic tryptich, *Chapultepec*.

As a young student he went to Berlin and to Bologna. From 1915 to 1918 he lived in Havana, and in 1916 he appeared in a concert of his own compositions in New York.

Ponce's interest in native music led him to create a department of folklore in the National Conservatory when he was its director. He is now honorary director of the Academy of Folklore connected with the conservatory.

For some years Ponce lived in Paris, where he studied with Paul Dukas. There he met Andrés Segovia, the Spanish guitarist. From this friendship resulted many compositions for guitar, in which Ponce con-

tinued the tradition of Fernando Sor (1784-1839) and Francisco Tarrego (1852-1909), Spanish musicians who were responsible for the revival of interest in guitar literature. One of his piano pieces became well known, having been in the repertory of the dancer La Argentina. His chief claim to fame is, however, his song *Estrellita*, published in 1914.

Ponce has written some chamber music in neoclassic style, although in 1940 he reverted to Mexican color in a symphonic divertissement, *Ferial*, a picture of the Mexican festival. In 1941 Ponce made a "goodwill" tour of South American countries, conducting the orchestras of Argentina, Chile, Peru, and Uruguay in programs of his works. On the tour, Segovia played Ponce's *Concierto del Sur* (*Concerto of the South*) for guitar and orchestra.

Ponce has written many works for piano and for violin, and many songs. Lange finds him "the most representative composer of his country," but feels that "due to his extreme modesty, he has not been justly recognized."

A Spaniard who has become a Mexican citizen is RODOLFO HALFFTER (1900), a brother of the well-known composer, Ernesto Halffter (Chap. 43). He was actively associated with the musical life of the Spanish government, so when the Republic fell, he sought refuge in Mexico (1939). There he wrote a ballet *La Mandrugada del Panadero* (*The Baker's Morning*) and a concerto for violin and orchestra. While he is well grounded in Spanish folklore, he shows some influence of Schönberg and also of Stravinsky's neoclassic period.

Contemporary music has been encouraged and cultivated in Argentina since 1929 by the *Grupo Renovación*, the intention of which was to contribute to the progress of musical culture. Among the first members were the brothers José Maria and Juan José Castro, Juan Carlos Paz, and Jacobo Ficher (1986, a Russian-born Argentinian). In 1932 Honorio Siccardi (1897) joined the group and Juan José Castro withdrew. In 1936, Juan Carlos Paz left it to organize a concert series of ultramodern music, *Conciertos de la Nueva Música*.

A section of indigenous musicology was established in the Argentine Museum of Natural Sciences in Buenos Aires with Carlos Vega as its head. Vega has collected thousands of folk melodies of Argentina and adjacent countries, and has classified them according to motives and rhythms.

Buenos Aires has a strong Italian following, especially in opera and ballet. The younger generation is interested in folklore as a basis for serious composition. But there is strong opposition to this nationalistic tendency in the *Grupo Renovación*. "The group behind the *Conciertos*

de la Nueva Música, led by Juan Carlos Paz, composer of atonal music," says Slonimsky, "goes even farther towards the ideal of absolute music, without nationalistic connotations, and constitutes the extreme musical left wing in Argentina."

José Maria Castro (1892) comes from a family of distinguished musicians. He is a cellist and has been active in the development of chamber music in Argentina. He is the director of the chamber orchestra *Profesorado Orquestal*, and in 1930 he began symphonic broadcasts. He won through competition the conductorship of the Buenos Aires Municipal Band, considered the best organization of its kind in Latin America.

Much of his creative work has been piano and chamber music. His longer scores include a *Concerto Grosso*, an *Overture for a Comic Opera*, and the ballet *Georgia*. He uses bitonality and polytonality, and does not revert to folk material.

Juan José Castro (1895) spent five years in Paris studying with Vincent d'Indy. He was interested in chamber music and he played first violn in a quintet which included his brother as cellist. In 1930 he became conductor at the Teatro Colón, and has conducted orchestras throughout Latin America.

He has written all types of music except opera: chamber music, symphonic poems, and neoclassic forms. As he changed in style, he developed chromaticism that approached atonality, noticeable particularly in his symphony. After 1931, Castro turned more to native themes as is evidenced in two symphonies: *Sinfonia Argentina* and *Sinfonia de los Campos*. He produced his ballet *Mekhano* (*A Mechanical Man*) at the Teatro Colón (1937).

Alberto Ginastera (1916) is regarded as one of the most gifted of the younger composers of Buenos Aires. He has attempted a reconciliation of national and international traits. Lange states that he brings "to Argentine rhythm and melody the harmony and timbre of the modern European schools. His technique falls within a very orderly framework, and his very clear style and the fluidity of his musical utterance are extremely agreeable."

He has written two ballets; a *Concierto Argentino* for piano and orchestra; chamber music; *Cantos del Tucumán* for soprano, flute, violin, harp, and two drums; a *Sinfonia Porteña* (*Buenos Aires Symphony*); and piano pieces, including three *Piezas Infantiles* and *Danzas Argentinas*. In 1943 Ginastera had a Guggenheim fellowship.

Roberto García Morillo (1911) spent two years in Paris, and has worked as a composer and as a music critic. He has made notable analyses of works by Scriabin, Stravinsky, and Falla, and shows the

influence of all three in his own style. He has written a piano concerto; *Poem* for symphony orchestra; a suite, *Las Pinturas Negras de Goya*, inspired by Goya's pictures; *The Fall of the House of Usher*, after Poe, for guitar and small ensemble; *Saúl*, a cantata; and a ballet, *Harrild*.

JUAN CARLOS PAZ (1897), according to Francisco Curt Lange, is the most advanced contemporary composer on the South American continent. He has changed his style several times. First his compositions from 1920 to 1927, nine ballads, two sonatas for piano, and an orchestral work, are neoclassic. From 1927 to 1934 he used "an atonal melodic idiom and polytonal harmony," says Slonimsky. He wrote a symphonic movement for orchestra, incidental music to an Ibsen play, *Three Jazz Movements*, *Polytonal Variations*, three sonatinas for various instruments, and other chamber music. Since 1934 Paz has been writing in the twelve-tone system. He is a severe critic both of his own works and those of others. In his Concerts of New Music he has presented much of the important chamber music of Europe and the Americas.

"Paz's aesthetic development resembles that of the great European musicians," writes Lange, "with its significant return to Bach *via* Hindemith and Stravinsky, to arrive at freedom from any stumbling and to undertake the arduous road of anti-sentimentality, through Schönberg, towards a music bare, absolute, athematic, without repetition, without padding, without melodic sequences."

HONORIO SICCARDI (1897) studied with Malipiero in Italy. His work is contrapuntal, dissonant, and not of a national character. He has written symphonic poems, a cantata *Prometheus*, songs, and chamber music.

CARLOS SUFFERN (1905) is a pianist, teacher, and music critic, as well as composer. He has written much piano and chamber music in an idiom which "derives from his poetical temperament, and often manifests itself in a literary and plastic symbolism of delicate texture, especially in its harmonic aspects," writes Lange.

FLORIO M. UGARTE (1884) studied in Paris, and was for almost twenty years the musical director of the Teatro Colón. He has written many symphonic suites and poems, as well as works for the theater. His fairy-tale opera, *Saika*, was performed at the Colón in 1920.

Chile has developed into an important music center in the 20th century. Santiago has its *Orquesta Sinfónica*, of which Armando Carvajal (1893) is conductor. He has presented many new works by Chilean composers. Domingo Santa Cruz founded a Bach Society in 1918.

Other gifted composers working today include Humberto Allende, René Amengual Astaburuaga, Prospero Bisquertt (1881), Carlos Isamitt (1885), Alfonso Letelier (1912), and Jorge Urrutia Blondel.

HUMBERTO ALLENDE (1885) is a man of international connections who has been a champion to the cause of modern music.

With a symphony in B flat he won in a competition offered for the centennial of the independence of Chile (1902). With the prize money he traveled in Europe. On his return he was made a member of the Society of Folklore of Chile in 1911. He wrote two symphonic suites reflecting Chilean musical characteristics. Slonimsky describes the second suite, *La Voz de las Calles* (*The Voice of the Streets*), as "based on the tunes of the street cries of Santiago vendors of eggs, lemons, or bottles."

Allende wrote twelve piano pieces, *Tonadas de Carâcter Popular Chileno*, three of which were orchestrated and played in Paris (1930) with great success. He has also a cello concerto and one for violin. In 1928 he was vice-president of the Chilean delegation at the International Congress of Folk Arts in Prague, and the next year he was Chilean delegate at the Ibero-American Music Festival in Barcelona.

Among his pupils were Amengual, Letelier, Nuñez Navarrete, and Urrutia Blondel.

RENÉ AMENGUAL ASTABURUAGA (1911) is regarded by his fellow composers as very gifted. He has written interesting piano music and songs. His piano concerto is in a modern pianistic style. Lange says that he is "a composer of delicate spirit, representative of the Chilean impressionism that has come out of the new movement led by Domingo Santa Cruz. He frequently arrives at tonal superpositions, and in this tendency of his resembles the Argentine José Maria Paz. In his gift of humor, he resembles his Chilean colleague Urrutia Blondel."

DOMINGO SANTA CRUZ (1899) is one of the foremost educators and most constructive spirits in music of South America. He was made professor of music history at the National Conservatory in Santiago (1928), and in 1933, dean of the Faculty of Fine Arts of the University of Chile. In 1940 he was appointed president of the council of the *Instituto de Extención Musical* which raised funds by a special tax. Its object was to organize the musical activities in Chile. Santa Cruz has furthered interest in national music, arranged publication of native works, and supervised recordings of Chilean compositions.

"As a composer," writes Slonimsky, "Santa Cruz cultivates a neoclassical type of composition, contrapuntally conceived, but not without romantic connotations. As a craftsman, he has been called the Chilean Hindemith." His works include *Viñetas* for piano in the form of a

classical suite; two *canciones* for four voices, "modern counterparts of Bach's chorales"; five *Poemas Tragicos* for piano, approaching atonality; polytonal pieces for children, *Imagenes Infantiles;* a neoclassic string quartet; violin pieces; songs; five *Piezas Breves,* a neoclassic suite for string orchestra; variations for piano and orchestra; a work for chorus and orchestra, *Cantata de los rios de Chile.* This Slonimsky calls Santa Cruz's most significant work. It is "in three parts, subtitled Madrigals, each representing a familiar landscape of the Chilean landscape": the mountain stream, Maipo, the mountain, Acancaqua, and the lake country, Valdivia.

Santa Cruz is an ardent student of Bach, and has been influenced by his polyphony, to which the composer had added a pulsating rhythm, modern material, and a modern spirit.

JORGE URRUTIA BLONDEL (1905), a pupil of Allende and Santa Cruz, received a scholarship which gave him opportunity to study in Paris with Nadia Boulanger and Koechlin, and in Berlin with Hindemith. In his compositions, Urrutia drew on Chilean folklore. He wrote *three Chôros Infantiles de Carácter Chileno,* which are described by one of his countrymen, Isamitt, who is both musician and painter, as "designed to familiarize the children with the musical expression of the people of Chile, in the musical language of today." Urrutia wrote a suite for small orchestra called *Estampas de Chile.*

In 1938, the four hundredth anniversary of the founding of Bogotá was celebrated by the Colombian government with a festival of Ibero-American music in concerts by the *Orquesta Sinfónica Nacional,* which had been formed two years before. This professional group grew out of a conservatory orchestra of students which had presented, in 1905, the first concert of orchestral music ever given in Colombia.

GUILLERMO URIBE-HOLGUIN (1880), the leading composer of the country, was a violin student at the conservatory and he directed the student orchestra. He studied composition at the *Schola Cantorum* with Vincent d'Indy in Paris, and violin with César Thomson in Brussels. Returning to South America in 1910, he became director of the conservatory, a post from which he resigned in 1935. He has written many orchestral works, a piano concerto and one for violin, also quantities of chamber music and three hundred piano pieces, under the title of *Trozos en el Sentimiento Popular.* Few of his works are published.

"The style and technique of Uribe-Holguin's music," writes Slonimsky, "are impressionist, in the French manner, and his harmonic

texture often approaches polytonality, while the basic rhythms and melodic inflections are native in derivation."

Guillermo Espinosa (1905) is conductor of the symphony orchestra, and José Rozo Contreras is conductor of the National Band.

Military bands were popular in the 19th century. The most important of these, the *Banda de la Policía*, was organized in Havana in 1899. The *Orquesta Sinfónica de Habana*, under the direction of Gonzalo Roig, was founded in 1922. A rival *Orquesta Filarmónica de la Habana* was established in 1904 under the direction of the Spanish musician Pedro Sanjuán. The next conductor was Amadeo Roldán (1900-1939).

The popular music of Cuba with its characteristic *rumbas* and *congas* is well known in North America. ERNESTO LECUONA (1896) is famous in the field of popular music. His rumba band has played in night clubs and for other popular entertainments throughout Latin America. His songs have sold in the thousands, and his piano pieces in Cuban style are played continuously.

EDUARDO SANCHEZ DE FUENTES (1874-1944) at the age of eighteen wrote a habanera, *Tu*, which is regarded as a classic in the popular class. He devoted himself to the development of Cuban national music. He wrote operas, operettas, an oratorio, and orchestral works based on native folklore.

JOAQUIN NIN Y CASTELLANOS (1879), a native of Havana who spent most of his life in Barcelona and Paris, has been interested in collecting and arranging Spanish folk music. He returned to Cuba in 1939. His son, JOAQUIN NIN-CULMELL (1908), was born in Berlin and is a gifted composer. He lived in Paris and has visited the United States. He joined the Cuban Army in 1943.

Two composers, AMADEO ROLDÁN (1900-1939) and ALEJANDRO GARCIA CATURLA (1906-1940), both of whom died young, were leaders in the modern Cuban school. Their music was influenced by Afro-Cuban folklore.

Roldán, a mulatto who was born in Paris, was a violinist who had been trained in Madrid. He studied composition with Sanjuán. "The spirit of Negro ritual music finds its most powerful expression in Roldán's ballet *La Rebambaramba*," Slonimsky writes, "in which he employs Cuban percussion instruments in six separate groups."

Caturla was one of Cuba's must gifted composers. He was born in Remedios where he was assassinated. He was a pupil of Sanjuán in Havana and of Nadia Boulanger in Paris. In his compositions he combined Afro-Cuban folklore with modern harmonic means. His orches-

tral works include three Cuban dances; *Bembé*, an Afro-Cuban suite for fourteen instruments, in which he employs an ultramodern harmonic style; *Yamba-O*, a ritualistic symphonic poem, based on a Negro liturgy, which Slonimsky calls "his most complicated and most significant work." *La Rumba* is based on popular Cuban rhythms, as is also his *Primera Suite Cubana* for piano and six wind instruments.

The younger composers, members of a modern music society, *Grupo de Renovación Musical*, are more interested in neoclassicism than in the national folklore tendency. José Ardévol (1911), a Spanish musician who went to Havana in 1930, founded a Society of Chamber-Music Concerts, and is interested in the *Grupo*, many of whose members have studied with him and with Roldán.

In Ecuador, we find the name of Domenico Brescia, an Italian who lived in California (see p. 415). He was director of the conservatory (1903-1911), wrote an *Ecuadorian Symphony*, and developed the use of native music in serious composition. He influenced several of the native composers.

The music of the Incas has been a never ending source of interest to folk collectors and musicologists in Peru. Daniel Alomia Robles (1871-1942), of Indian blood, dedicated his life to collecting folklore of Peru and Bolivia. He amassed 650 melodies of the Inca and colonial periods. His collection has served as material for other Peruvian composers, and some of his melodies are quoted in the great work *La Musique des Incas et ses Survivances* (*The Music of the Incas and their Descendants*) by M. and Mme. Raoul d'Harcourt.

André Sas (1900), of Belgium and French parentage, first went to Peru in 1924, when he was appointed by the government to teach violin and chamber music in the Alcedo National School of Music. In 1933 he founded his own conservatory, and at the same time made studies in folklore. Sas and his wife gave concerts of modern music. He lectured extensively in Belgium and in other Latin-American countries, and wrote articles for many musical journals.

His compositions are for piano and violin and piano and are based largely on Peruvian themes. He fuses these melodies and rhythms with modern harmony of French character. He has been tireless in trying to gain recognition for the Peruvian indigenous music.

In 1931, Montevideo won musical renown for producing one of the finest orchestras in Latin America, the *Orquesta Sinfónica del Servicio Oficial de Difusión Radio Eléctrica*, called, for short, the

"OSSODRE." By means of the radio it has done much for the musical culture of the city. The radio service also sponsors a chorus, various chamber-music groups, and music and ballet schools.

FRANCISCO CURT LANGE (1903) has been the music librarian of the OSSODRE and in addition is the foremost Latin-American musicologist. Of German birth, he went to Uruguay in 1923. Ten years later he started a movement known as *Americanismo Musical.* His most important contributions are the five volumes of the *Boletín Latino-Americano de Música,* of which he is editor. Lange also established a co-operative enterprise for publishing the works of Latin-American composers.

EDUARDO FABINI (1883), a native violinist, studied in Brussels and has taught and composed in Montevideo since 1905. He has written for orchestra, ballet, and piano. "Without being a 'folk-lorist' composer," says Lange, "he knows how to express in his works the very essence of his native land." The native themes in his works are of his own creation, "by a process of complete assimilation with the life of the nation."

In Venezuela, the new generation of composers is cultivating the indigenous melodies and rhythms and is forming a national school. The leading composers are VICENTE EMILIO SOJO (1887), conductor of the *Orféon Lamas,* one of the fine choral groups in Latin America, and the *Sinfónica Venezuela* of Caracas; JUAN BAUTISTA PLAZA; MARÍA LUISA ESCOBAR (1903), founder of an institution for the cultivation of the native arts; and JUAN LECUNA (1898), who studied in the United States with Gustave Strube.

JUAN BAUTISTA PLAZA (1898), a native of Caracas, was educated in the French College, where he studied law and medicine for a time. He was sent to Rome to study at the Pontifical Institute of Sacred Music. He returned to Caracas in 1923 and became choirmaster and organist of the Caracas Cathedral.

Plaza has been interested in problems of music education and has published a volume of Venezulean songs for use by the school children. He has transcribed into modern notation the archives of Venezulean colonial music.

He has composed much choral music; many religious works, masses, a requiem, a miserere, etc.; three symphonic poems; *Seven Venezulean Songs* for voices and piano; and piano works.

Lange considers him to be "a towering figure in the Venezulean musical scene because of the many-sidedness of his genuinely musical personality and the vigor with which he has carried out his projects and expounded his ideas in newspapers and magazines."

NORTH AMERICANS INTERESTED IN LATIN AMERICA.—We have almost forgotten that Louis Moreau Gottschalk, an American-born composer of the 19th century, spent much of his time and made himself famous in Latin America. Gilbert Chase calls him "the first musical ambassador of the United States to Latin America" and says that he was also its musical discoverer. He used typical melodies and rhythms of its folk music.

Today a number of our writers and composers have "discovered" Latin America. Aaron Copland made a "good-will" trip into South America, and is a frequent visitor to Mexico. One of his best-known orchestral works is *El Salón México*. "It wasn't the music I heard, but the spirit that I felt there, which attracted me." And Copland captured the spirit that he found in the popular dance hall called "El Salón México."

Cuba attracted George Gershwin, who wrote a *Cuban Overture* (1934). Harl McDonald wrote his *Rumba Symphony*, suggested by the popularity of the Cuban dance. Paul Bowles has visited Mexico and has written several *Huapangos*. Morton Gould has caught Mexican rhythms in his works, and Henry Cowell and Robert McBride have been attracted by Latin-American folk tunes.

Charles Seeger as editor of the bulletins of the *Pan American Union* has done much to cement the good-neighbor policy in music.

Another "good-will" trip was made in 1942 by a group of American composers who were wood-wind players. The tourists who went under the auspices of the League of Composers included Adolph Weiss, David Van Vactor, Robert McBride, Alvin Etler, and Otto Luening.

SUGGESTIONS FOR FURTHER READING

The Music of Spain. Gilbert Chase. Norton.

Music of Latin America. Nicolas Slonimsky. Crowell.

Music of the New World. Handbook Vol. IV. *Folkways in Music.* Gilbert Chase. N.B.C. Inter-American University of the Air.

Music of the New World. Handbook Vol. V. *Music in American Cities.* Gilbert Chase. N.B.C. University of the Air.

Bulletin of the Institute of Folklore Research. Vol. I, No. 1. Myron Schaeffer, dir. Inter-American University. Panama.

Canciones Tipicas. Irma Labastille. Silver, Burdett Co.

Canciones Panamericanas. Silver, Burdett Co.

Latin-American Art Music for the Piano. Preface: Francisco Curt Lange. Schirmer.

Outline of Lectures, Notes and References: The Music of Latin America. Benjamin Grosbayne. Brooklyn College Press.

The International Cyclopedia of Music and Musicians. Oscar Thompson, ed. Dodd, Mead.
Boletino Latino-Americano de Música. 5 vols. Francisco Curt Lange, ed. Montevideo.
Latin American Composers and Their Problems. William Berrien. Pan American Union.
Folk Dances of South America. Bulletin. PAU.
History of Musical Instruments. Curt Sachs. Norton.
World History of the Dance. Curt Sachs. Norton.
Our New Music. Aaron Copland. Whittlesey House.
Music in Latin America. Charles Seegar, ed. PAU.
The Music of Mexico. Carlos Chávez. *American Composers on American Music.* Ed., Henry Cowell. Stanford University Press.
The Music of Brazil. Albert T. Luper. PAU.
Heitor Villa-Lobos. Nicolas Slonimsky. In *Great Modern Composers.* O. Thompson, ed. Dodd, Mead.
Some Latin American Festivals and Folk Dances. Pamphlet. PAU.

The following articles from *The Musical Quarterly*, Schirmer:

Music in the Life of the Aztecs. F. H. Martens. July, 1928.
Silvestre Revueltas and Musical Nationalism in Mexico. Otto Mayer-Serra. April, 1941.
Music in Caracas During the Colonial Period. Juan B. Plaza. April, 1943.

The following articles from *Modern Music*, Minna Lederman, ed. League of Composers Quarterly:

On Mexico's Popular Music. Paul Bowles. May-June, 1941.
Composers of Peru. Nicholas Slonimsky. March-April, 1941.
At the World's Crossroads: Panama. Myron Schaeffer. March-April, 1943.
The Composers of Chile. Carleton Sprague Smith. Nov.-Dec., 1941.
Files from 1944 and 1945.

45. ELECTRICITY'S INFLUENCE ON INSTRUMENTS AND MUSIC

New Instrumentalities and Instruments, Yesterday and Today — Radio an Instrumentality — Radio Employs Great Artists — First Experimental Operatic Broadcast, Caruso — Walter Damrosch Pioneers — Radio a Teaching Aid — Radio Commentators — A Few Difficulties — About Decibels — Radio Receiver and Tuning — Microphones — The Radio Listener — Sponsors and Programs — Radio Programs Are Constantly Improving — Need for More Radio Composers — Radio Personality — Our Ears and Audio-Frequencies — Air-Wave and Radio Frequencies — Short Waves — F.M. or Frequency Modulation — A.M. or Amplitude Modulation — Leopold Stokowski on F.M. — Electric and Electronic Instruments — Carlos Chávez — Attitude to New Instruments — Composers for Sound Film — The Future is Rich — Responsibility of Listener.

I

RADIO AND ITS PROBLEMS.—This chapter will take up radio in its relation to music *only*.

It is peculiar that all during the ages when new instruments have been invented, even though they may have been strange, composers have been stimulated by them, have tried them, and adapted them to their music and their music to them. In spite of some outcry, there has been a willingness to realize each new instrument's merits and place. Mozart found the clarinet in Mannheim and made good use of it. The Mannheim orchestra inspired him to increase his; Berlioz bent natural horns to make chromatics, Wagner added extra instruments to his orchestra, and so on from Monteverdi until today.

Now come the so-called electronic and mechanical instruments and instrumentalities: electrically propelled pianos (reproducing and player piano); other electric and electronic instruments with which musicians are experimenting effectively; and radio.

You may say that the acceptance of new instruments and adapting

oneself to them is different from sanctioning a new *medium* through which instruments speak. This may be true. Nevertheless, if one thinks of these newer inventions as *instrumentalities* rather than individual instruments the art-ache is not so inevitable.

Let us consider the radio, *not* as an instrument, but as an instrumentality, for disseminating music:

1. Radio is a means for dispensing music.
2. Radio is a comparatively new means by which composers may make their work known.
3. Radio must be considered with the same discrimination as is the special instrument: A concerto for a violin is written differently from a concerto for clarinet. Therefore, a work to be given on the air must undergo changes and be a bit different from what it was when it was given in a concert hall. A string quartet might have to be intensified for a large auditorium.
4. Engineers must work with tools, understanding, and imagination, sympathetic to composers and conductors.
5. Understanding of the new media must be developed in audiences.

At this time the new media (mechanical) are in a state of development. Had we heard the piano of Mozart's day, we should have thrown up our hands and formed a cult to preserve the clavecin! We have only to play on a piano made some seventy-five years ago to see how far the instrument has traveled toward beauty. Furthermore, as the Chopins and Liszts came along, they made greater demands on the instrument, which manufacturers met with their ears to the *action*. Therefore, we now are satisfied with the piano even though new experiments are being made, such as those by Emanuel Moor, John Hammond, and Hans Barth, with his quarter-tone piano. Had musicians in the past become panicky, the violin itself would never have developed from any of its remote ancestors, and the days of the Amati instruments and the Corelli virtuosi would never have deepened our susceptibility.

Therefore, to all the new instrumentalities which are merely new types of instruments—individual as are the player pianos, electric organs, and violins, and collective as is the radio—creative listeners must attend with patience, and musicians themselves must write with discrimination, while the engineers and designers must invent (as did Cristofori, Tschudi, Stein, and Steinweg), with imagination based on the requirements of music and composers.

Up to a few years ago radio was a thing of reproach. Today, willy-nilly, the world could not get along without it in spite of its defects. It is without doubt the greatest of all inventions since printing and the gasoline engine. Nevertheless, a few of the closed-minded ones

are still with us. They usually listen to, or own, cheap and poor sets, and prefer to snub radio rather than to get better receivers, or at least listen to an F. M. or better receivers than the ones they own. Some of these listeners say that there is too much tonal distortion. This is more or less true, as you will see in a later section of this chapter. But neither a Rome nor a radio can be built in a day. Among the dissenters are many, however, who speak of *tonal distortion* and complain not from the realization of distortion, but from a kind of musical snobbery, for few musicians have keen enough audio perceptions to know tonal distortion as it is found in radio transmission.

Another reason given in proof of the villainies of radio is "Oh, gracious—the programs are so bad!" Yet, think of the superb programs that are radiocast! What about the New York Philharmonic-Symphony, the Boston, Philadelphia, Chicago, NBC, and other orchestras, National Orchestral Association Concerts, opera from the stage of the Metropolitan (starting with *Hansel and Gretel*, December 25, 1931), Chicago Civic and San Francisco Operas, chamber music of Coolidge, Gordon, Lener, Budapest, and Pro Arte Quartets, and other groups such as the New Friends of Music? We also hear the voices of the best singers—Lotte Lehmann, Maria Kurenko, Jennie Tourel, Kerstin Thorborg, Marian Anderson, Marjorie Lawrence, Gladys Swarthout, Lauritz Melchior, Regina Resnick, Patrice Munsel, Maria Maximowitch, Yves Tinayre—and instrumentalists by the hundreds including Fritz Kreisler and Jascha Heifetz, the last to succumb to radio's lure and join with the late Georges Barrère; Vladimir Horowitz, Rudolf Serkin, Myra Hess, and too many others to enumerate here.

Radio Can Stimulate the Making of an American Serious Music.—Besides the parade of stars, the world is getting a liberal and free education in folk music over the radio. This is most important in America. Composers hear our folk music often and become imbued with its idioms and can translate it into American serious music. Children too have become immersed in it and should they become composers of serious music they will have had the opportunity through radio to store the American idiom unconsciously in their mind's ears. There is profound need for building our own national music. Without radio it took European and other nations hundreds of years to build a characteristic music on native idioms. Today our young nation should build its own serious music more rapidly because of radio.

Teacher and Music Lover.—Teachers of music realize already how much children have absorbed from their radio listening.

Those people who still pooh-pooh radio music would not *think* of

damning the American theater because some of the plays are "very, very bad indeed." The music student and music lover must acquire the open-ear attitude if they wish the beloved art to grow.

RADIO DEBUTS AND ADOPTIONS.—The first *experimental* broadcast of opera music was given in 1910, with Enrico Caruso singing in *Pagliacci*.

Walter Damrosch started a big thing when he gave the first symphony concert over the air in 1926. Since then others have followed his example: Pierre Monteux, Arturo Toscanini, Serge Koussevitzky, Leopold Stokowski, Leon Barzin, Artur Rodzinski, Fritz Reiner, and Eugene Ormandy, to name but a few who have adopted radio as a musical globe girdler.

DELIGHTFUL INSTRUCTION.—Teachers and instrumentalists such as the late Ernest Schelling, Rudolph Ganz (children's concerts of New York Philharmonic Society), Stanley Chappell, Roy Harris, and Olga Samaroff Stokowski teach and have taught young and old the history and appreciation of music through radio.

Many of the networks have delightfully instructive programs, such as the National Broadcasting Company's *Music of the Americas*, giving the history of music in the cities of the New World and bringing to mind melodies long forgotten. Ernest La Prade and Gilbert Chase have been the writers of the scripts and it is to be hoped they will invent many other such programs (Chap. 44).

THE MUSIC COMMENTATOR.—The music commentator is another species of instructor heard over the air waves. He is found speaking, sometimes at the beginning of a concert or opera or during the intermissions, when the visual audience is smoking and relaxing. These talks have their good and bad points. Of course, they were primarily designed to keep the radio audience tuned to the station. To those who wish to be enlightened during a concert, the commentator fills a need; to those who go to their radio for music, not for words, words, words, it is often annoying. You may say, however, that during intermissions at the music hall, we talk, talk, talk. True enough, but we do have an opportunity to choose our topics.

SUMMARY AND A FEW DIFFICULTIES.—The youth of radio is apparent in its yet unsolved problems on which engineers, composers, orchestra leaders, and radio-set manufacturers are working.

Much has been accomplished by inventors, technicians, and musicians. Much must be done by the listener to understand and appreciate the problems and advantages, and the glory which can be and often is... Radio.

1. As a listener you must buy the very best radio receiving set you can afford. You must get advice from some "neutral" source before buying.
2. You must tune your radio carefully, or the *best* radio receiver will give you poor reception (see p. 581). Tune to the clearest tone or the tone of sharpest definition. Then adjust the volume-control knob. Radio stations broadcast on frequency channels ten kilocycles wide. On the long-wave belt or *broadcast belt* there are only 990 channels, whereas on the short-wave belt there are thousands of channels!

   Therefore, in short-wave tuning you must be very much more careful, for the stations have less mechanical spread on your radio dial. Consequently they can be "by-passed" very much more easily (see p. 582). Accuracy is imperative, too, for F.M. reception, because of the necessity of tuning to the midpoint of the signal, the spot of sharpest tonal definition or distinctness.
3. You must always remember too that the ordinary home set cannot give you all the music range that you get at a concert. (See p. 576).
4. The orchestra leader is so placed in most studios and concert halls that he can signal the control man when necessary. This adds to the comfort as well as the complications of broadcasts.
5. Because of the limitations of the transmitter, the control-room man and in some cases the orchestra leader must reduce the loudness to prevent technical difficulties during a broadcast. A small fraction of the range of loudness of the orchestra remaining after this has been done is available on radio receivers. Naturally such modification distorts the composer's ideal. *Pianissimi* to be heard often have to be amplified in the control room, hence another distortion. These variations are known as *dynamic range* or the range of loudness and softness. It might be well to say here that intensity of sound is measured in decibels or in one-tenth of a Bell, a unit named after Alexander Graham Bell, and equal to .006 watts. The watt is a unit of electric power and is analagous to a certain fraction of horsepower. There are, however, some sets which have in them circuits (wiring hookups) for automatically taking care of this range of differentiation. Unfortunately, these sets are very expensive and are not free from drawbacks. For example: The automatic circuits in these receiving sets make the set reproduce a *pianissimo* passage as sent out from the control room too soft to be heard and a loud passage too loud for comfort. You see that the weakness of these sets (the circuits or wiring hookups) is simply owing to the inability of any automatic device to know what the human control man did.
6. How and where to place the microphones in the studio or concert hall to give maximum fidelity to the broadcast of instrumental or vocal groups and of soloists is important. The arrangement of the orchestra is a problem not yet completely solved because it is com-

plicated and qualified by the preference of its leaders. The listener to a radio broadcast hears from one spot (the loud-speaker). The listener in the hall hears a broadly diffused and blended mass including the effect of the reverberation of the audience chamber or hall. Microphonic placement in studio and concert hall is a problem dependent on acoustics, and, today, new methods and new materials are continuously being investigated. Moreover, the placement of microphones is of vast importance because so many of our huge orchestras play from stages set in deep, wide, and high- or low-ceilinged spaces never designed for the peculiar exigencies of radio broadcasting, and furthermore the homes that receive the broadcast were not built with an "ear" to their acoustics.

7. Broadcasting can alter transmissions for good or for bad. Often a good singer or player, owing to control-room modification, is changed into a poor one. Sometimes, on the other hand, a poor performer may be made to sound somewhat better than he or she actually is! Such facts, however, augur well for the future possibilities of radio transmission of music.

8. The listener is probably the very greatest problem. In the home he is alone. He is not surrounded by the audience to stimulate him nor is he affected with the glamour and disciplines of the concert hall. At home he is almost entirely cut off from the personality of the player or players. He is therefore more particular about what he hears and may grumble, which may be a good thing, or accept it completely, which can be a bad thing. When he listens at home to the broadcast the sound comes from one focal point, the loud-speaker. This focusing of the sound from the loud-speaker gives the illusion of a single spot source of all instrumental sounds, which is diametrically different from the source of sound from the concert stage across whose broad extent the entire orchestra is spread. This loud-speaker focus of the sound, too, makes distortion of tone noticeable to very sensitive listeners with very keen tonal discrimination. (But it must be told that these listeners are vary rare even among great musicians. Sound technicians and acoustics engineers seem to be most sensitive to these tonal distortions.)

9. To produce more realism in broadcasting Leopold Stokowski has done and is still doing much to make radio transmission the ideal thing it will be some day. He has made some valuable experiments. Some time ago he placed three microphones across the stage of a Philadelphia concert hall and fed each of these to its own individual amplifier. These three signals were sent by three telephone wires to a New York concert hall and connected through associated equipment to three loud-speakers. These three loud-speakers were placed in approximately the same relative positions as the Philadelphia microphones feeding them. This created the illusion of sound coming from the stage-spread orchestra instead of sound coming from the loud-speaker

or from a focused-in-one-spot transmission. This of course could hardly be done in one's home!

10. Choice of programs by the advertiser in America can be a drawback to the advancement of serious radio music. Before the Second World War European governments controlled their radio broadcasting stations and levied a tax on the owner of each receiving set (England is still doing this—hence she has been able to encourage serious new national and other contemporaneous music without benefit of the advertiser's "No! No one will listen to that!" The funds collected from the tax are used for radio stations' upkeep.) It is only our insistence on a much higher grade of program and by making our demands known that will make radio of high value to music, to its composers, to its appreciators, and even to its sponsors. It is a fact that the lover of serious music does not make his wishes known to the broadcasters, but that the juke-box listener, jitterbug, and boogie-woogie enthusiast do. Hence it behooves the music lover to write and let the broadcasters, who wish to know, realize the demand.

11. Our laziness (in not informing broadcasting stations of our preferences) is the thief of good music over the air waves! In spite of our sloth, however, the stations have succumbed to the enlightened public taste. WQXR (in New York City) of the Interstate Broadcasting Company built itself upon the finest music both classical and contemporary and, whenever relevant, the best popular music and even the best in jazz.

In spite of all, however, had not the commercial sponsors long ago begun to realize the public demand we should never have had the joy of such broadcasts as:

The New Friends of Music
National Broadcasting Company Orchestra
The New York Philharmonic-Symphony Society Orchestra
The Boston Symphony
The Metropolitan Opera Broadcasts

and the many sustaining programs "awaiting for a partner" but, unlike Little Sallie Waters, not crying but trying!

12. For years the English have had musically trained directors in the control room. Thus they have been able to project more new and advanced serious music to their listeners owing to the lack of commercialism inherent in the sponsorship system. Therefore their listeners have been able to become accustomed to and familiar with new English compositions. Yet in spite of all this our programs by and large are amazingly good and the radio listener if he knows the field can always get some good music when he tunes in. Indeed, a few years ago this would never have been thought probable or even possible. This is the result, of course, of a higher musical demand on the part of the public. People all over the continent are thirsty for good music and often arrange their days to be "at one" with good

broadcasts. The boon of the radio to the blind, the "shut-ins," and dwellers in remote districts is inestimable. Radio is no longer a toy!

13. The most blessed part of radio broadcasts is that no one is forced to listen to poor music, unless some member of the family proves to be a tyrant. Even then the discomfited one can go to another room!

14. The future of radio broadcasting in America is, therefore, dependent upon the public as well as on the station, the composer, the radio-set manufacturer, the retailer of receiving sets, and those "sponsoring the hour."

15. And to realize how adult the child radio has become, it already has built distinct *radio personalities* even in the music field. Among the radio personalities might be mentioned: Jan Peerce; Alec Templeton; Dinah Shore (unique in her field); Lotte Lehmann, who projects "personality" in higher excellence than any other singer, in our estimation; Lily Pons; Lauritz Melchior; John Charles Thomas; Jeanette MacDonald; Grace Moore; Eileen Farrell; Richard Crooks; Lawrence Tibbett; James Melton; Nelson Eddy; Eddie Duchin; Bing Crosby; and Rudy Vallee. These are only a very few. Some were made by radio, some "called" to radio. Bad as the star system is, the great names drawn to the microphone have prevailed upon people to listen to good music and learn that it is good. How many people, for example, would have heard Prokofieff's *Peter and the Wolf*, or the Fifth Symphony of Beethoven, had not a Toscanini and a Koussevitsky or a Reiner or a Rodzinski or a Stokowski played them over the air? The publicity given these men was intriguing to the radio listeners. Keeping up with the musical Joneses built their introduction to good music. The radio habit has built up their desire for better music. Whether this seems a poor way or not to learn that good music is rewarding, this way is carved through the barriers of ignorance and fear of the best in music.

NEED FOR MORE COMPOSERS OF RADIO MUSIC.—Yes, great things are ahead in the dissemination of music by radio. Radio engineers and composers are beginning to adapt their music to the needs of radio instead of trying to make radio conform to music written aeons before its invention. Composers are studying radio's demands. The composer of radio music has to know frequency ranges, dynamic ranges; timbres of sound as effected by transmission and reception; the effects of "lonesomeness" on the listener and his resultant psychological reactions; and many another vagary of loud-speaker and audience. He must know these things as well as he must know the peculiarities of the violin or the demands of the French horn when he writes for them. Therefore on the manuscript of the radio-music score must appear directions to the control-room man in the interest of carrying out the composer's ideal. This will eventually lead to the musically trained control-room man

The broadcasting systems and many orchestral associations have been trying to stimulate composition for the radio. Most of the time, however, they give little more to the composer than a performance.

There should be many more composers for radio, or else, like the good composers for nonradio music, he will go to Hollywood where he can live and compose unpenalized by starvation. The sound films are now drawing the composers they want, for their directors realize that the species *composer* must eat.

Among those who have written expressly for radio are Philip James, with his prize-winning *Station WGZBX* sponsored in 1932 by the National Broadcasting Company. He had been conductor of the Bamberger Little Symphony Orchestra over the Mutual Broadcasting Company's facilities for some years and had learned radio's needs. Since then writers for radio include: Kurt Weill with *Lindbergh's Flight;* Aaron Copland, George Gershwin, Roy Harris, Gian-Carlo Menotti, Louis Gruenberg, Earl Robinson, Paul Hindemith, Marc Blitzstein, Italo Montemezzi, Dmitri Shostakovich, Darius Milhaud, Morton Gould, Robert Russell Bennett, Paul Creston, and many, many others.

Radio is below no composer's effort or dignity—it is an inestimable way to reach his world with a musical message.

It should be remembered that the cartoon "Silly Symphony" and animated pictures offer the composer a varied and a rich field.

II

Our Ears and Audio-Frequencies.—Music will be so tied up with radio as the years pass that it is worth while to pause and explain a few of the terms associated with it.

Our contact with radio is through our ears... the most marvelous and intricate of all devices for sound reception. It therefore takes two receiving sets for us to hear music over the air waves: man-made and God-made sets.

Human hearing is measured in the number of cycles or vibrations per second; that is to say, the number of times per second that a tone vibrates. Stretch an elastic band. Twang it. Watch the elastic vibrate. Listen to its whir. The longer the elastic the deeper the whir. The shorter the elastic the higher the whir. The higher or shriller the whir the faster the vibrations, audio-frequencies, or cycles. The deeper the whir sound the slower the vibrations, frequencies, or cycles.

The extreme range of human hearing is approximately from 16 cycles to 15,000 or 16,000 per second. This is called the audible or audio range. Sixteen cycles per second give us the lowest register of

sound vibrations that we can hear. This would be a wee bit below the range of a thirty-foot organ pipe which is measured at about 16.15 cycles. This tone and lower than these are "felt," not heard. They wrack the ear, so slow are the vibrations. You probably remember hearing an organ tone in church which was painful. Noel Payne, a notable radio technician in New York City, enjoys these extreme low frequencies and says that he is sure that someday composers will write "felt" music. You may think it has already been written! In the realm of from 15,000 to 16,000 cycles we get the squeak of a door or the chirp of an insect. These high vibrations are most essential in the reproduction of harmonics (overtones). They give music its natural vitality and richness and in all ranges effect the differences in the timbres of instruments. Sixteen cycles is far below A_4, 27.50 cycles, or the fourth A below middle C (256 cycles, vibrations, or audio-frequencies). Sixteen thousand cycles or frequencies is much higher than c^4 or four C's above middle C. It might be interesting to say here that our orchestra tune themselves to a or 435 cycles, given to them usually by the oboe or violin. This is called *international pitch.* A tuning fork or pipe is used frequently in arriving at correct pitch.

The frequency range of the orchestra is from contrabassoon (B_4, 30.87 cycles) to piccolo (d^4, 4,186 cycles), not counting the harmonics or overtones.

THE LOUD-SPEAKER'S WEAKNESS.—The loud-speaker is the weakest link in the chain of radio broadcasting. It must at present deliver the low frequencies, with their back and forth or piston-like motion, as well as the high frequencies, with their focal radiations, by means of a *paper cone,* plus other necessary parts.

AIR WAVES AND RADIO FREQUENCIES.—An air wave is an actual wave of air! It is measured in size from crest to crest. The unit of measurement is the French or metric unit, the *meter.* Put two w's A B C D E together and the wave length would be the distance in meters or parts of meters between A and B and C and D and E, their crests. We hear by the lapping of these waves on our ear drums. (See Sir James Jeans' fascinating book, *Science and Music.*) *Frequency* is the number of times a wave passes a given point in one second. The higher the frequency the shorter the wave. The more waves that roll past a given point the shorter they must be, as the passing speed of these waves is the same for all waves.

Waves, as can be seen on the dial of the radio set, are measured in frequencies. This has direct bearing on their length in meters, as will be explained below. Radio *frequency* is expressed in kilocycles, and in megacycles for convenience. A kilocycle is 1,000 cycles. That is

to say that 1,000 waves pass a given point in one second of time. One megacycle is 1,000 kilocycles and is a shorter unit of calibration on the radio dial. For example, instead of writing 36,600 kilocycles we write 36.6 megacycles. *Mega* is the Greek word for large, and in physics a part of which is the science of sound it stands for a million. In this case it stands for 1,000,000 cycles. When you wish to know the wave length and you know the frequency divide 300,000 by the number of kilocycles. For example, WJZ broadcasts on a frequency of 770 kilocycles. Three hundred thousand divided by 770 gives you 389.6 meters, the actual length of the distances between the wave crests of the signal transmitted by WJZ. The short-wave station in Daventry, England, transmits on a frequency of 17.79 megacycles, which is a wave length of 16.8 meters, as is found by dividing 300,000 by 17.790, its number of kilocycles.

What Are the Short- and Long-Wave Bands.—To understand the terms *short wave* and *long wave* a little of the history of broadcasting must be understood. At first broadcasting was transmitted on a channel of from 500 to 1,500 kilocycles (frequencies). This band, our present broadcast band, was originally used by the radio amateur, who developed it for his pleasure. Soon he was moved by the government to a new channel *above* 1,500 kilocycles. And to differentiate between the two transmissions, everything below 1,500 kilocycles was called long wave and everything above was called short wave. From all this you can see that the terms are merely arbitrary. You will be interested to know that some stations in Europe transmit on a band below 500 kilocycles and even longer wave length than ours.

The trend has continued upward in frequencies until the F.M. band is in the ultrashort-wave belt and extends from 42 megacycles (this is 42,000 kilocycles) to 52 megacycles. It has only twenty channels now. But it has been decided that with the end of the War (1945) that the band will be shifted to the 84-102 megacycle band, which will afford an increase from about 9,000 to 10,000 channels! Of course this will make the present sets useless unless the owners want to pay as much for rewiring as for buying new sets. That is the price of progress!

Dissatisfaction is rife among laymen who own receivers designed for the reception of long- and short-wave broadcasts. They say, "We have short wave but we can't get anything but squeaks and blops." That is because the short-wave reception cannot be treated with the same freedom as long-wave reception (tuning). Here is the story: The long-wave or RADIO-BROADCAST BAND in America operates on frequencies of 10 kilocycles apart; in other words, in

channels 10 kilocycles wide. This divides the radio dial into approximately 99 different channels. So when you turn the tuning knob the dial moves through only 99 channels. *But* in the SHORT-WAVE BAND, owing to the increase of frequencies as you go higher into the frequency spectrum, the signal covers a *much smaller area of dial movements.* This makes very accurate tuning most essential for there are many *more* short wave channels to the dial spaces than there are long wave channels to their spaces. Sometimes while you are tuning on the short-wave band and pass a tiny click or squeak, if you go back and do some more careful wiggling of the tuning knob you may be rewarded by a full and rich broadcast. It takes patience. The unscientific tuner deserves no short-wave ecstasies! Some sets are built to overcome the need for this supercare in tuning.

Exact tuning must be done by ear inasmuch as the calibration on the home or commercial type of receiver is never quite accurate. For example, a station listed as transmitting on a frequency of 6.00 megacycles may be found on your dial at 5.90 or 6.10 or a little between or above or below. This necessitates "good hunting." It also makes short-wave listening on home receivers very exciting! But don't forget that when you once discover at what point on your dial a certain station comes in the clearest, make a note of its position on a radio memo pad for future tuning.

Because of the comparatively few long-wave channels (broadcast bands) the government keeps a close check on licensing to prevent one station overlapping another as well as an illegal operation. A careful watch, however, is also kept on the short-wave bands, as these are used for military and civil communications as well as public broadcasts.

WAVE DISTURBANCES.—Short wave reception is very sensitive to outside electrical disturbances. These disturbances may originate at great distances. One of the reasons for this is that the signal at the receiving set is very weak owing to its distance from the transmitter. Among these disturbances are those caused by interference from electronic and industrial devices. London receivers have been upset by the operation of medical diathermy (short-wave) machines in the United States! Conversely, our receivers have been disturbed by electronic devices from Europe.

Long-wave broadcasting is affected by local disturbances, which may be reduced or eliminated by a competent radio technician with filters and better antennae.

NIGHT AND DAY.—It were well for radio-set owners to realize the idiosyncrasies and temperamental proclivities of the short-wave

bands. Broadcasts on the 49-meter band are received best when both transmitter and receiver are situated in the dark (night) areas of the world's surface. As the frequencies become higher this condition changes until in the 19-meter band consistent reception occurs when the transmitter and receiver are in the light (day) areas of the world's surface. Short-wave listening is most interesting because you can "hunt" all over the world. You may often be hearing a broadcast from yesterday or one from tomorrow. It all depends on the time differences, the source of the broadcast, and its distance east or west of you!

FREQUENCY MODULATION OR F.M.—We spoke above of F.M. being transmitted on an ultrashort-wave band. But just what, in untechnical terms, is F.M.? Why has it been introduced? Why do we give it a place in this book?

For the past radio decade and a half we have been having the kind of long- and short-wave transmission called *Amplitude Modulation* or A.M. on all our radio channels. Now a newcomer has entered the field. This is called F.M. It has been called staticless radio, so free is it from the ordinary static disturbances.

With an F.M. receiver you can enjoy a cradle song or the *Yo Ho To Ho* of the Valkyrs to the accompaniment of an electric storm without interruption. You can tune in to your favorite program whether wife or mother, husband or brother is using vacuum cleaner, grinder, sewing machine, or electric razor! They will not affect the broadcast in the least. Furthermore and above all, F.M., due to the lack of limitations suffered by A.M. and also by its favorable station band width in the ultrashort-wave band, has the opportunity to reproduce sound with extreme naturalness and so give a practically perfect reproduction. This has been recognized by the broadcasters, who have developed studio equipment of comparable perfection. Should the studio be transmitting a cooking lesson and wishing to give a treatise on frying bacon, the bacon may be actually fried! Synthetic effects with crinkling paper or any other effect are not good enough for F.M.'s faithful reproduction. Musically it is a boon in many ways. Timbres of instruments are transmitted so well that you can easily imagine yourself seated in the concert hall. An oboe and a clarinet sound like *themselves*, a cello is a cello and the double bass is *not* the tympani. All sound seems to lean on a cushion of comforting silence.

F.M. USES A DIFFERENT METHOD.—You may hear it argued that if A.M. transmission were shifted to the ultrashort-wave belt it would be quite as free of static as is F.M. transmission. This is not necessarily so. F.M. uses an entirely different method of transmission and requires a different type of electronic transmitter and receiver. Major E. H.

Armstrong developed the F.M. circuit. This is only an item among his many inestimable contributions to electronics. He is one of the greatest inventors in the field.

It is said that F.M. transmission is less expensive than A.M. but up to this year the receivers are more costly owing to the necessary high precision of manufacture. You may glean from this that you must have an A.M. receiver for A.M. broadcasts and an F.M. receiver for F.M. broadcasts. But you can have an F.M. attachment to work in conjunction with your A.M. receiver. Around and about New York City (January, 1945) many stations transmit both on A.M. and F.M. About three transmit on F.M. only. These are the Musak, the Information Station, and the Armstrong Experimental in New Jersey.

STOKOWSKI SPEAKS ON F.M.—The Stokowski statement which follows is addressed to the Federal Communications Commission on the subject of F.M. Major Armstrong very kindly gave it to the writer. This is what the experimenting orchestra leader says: "The broadcasting of symphonic and operatic music requires a frequency range of from 30 to 13,000 cycles per second, and an intensity range of about 85 decibels. Anything less than these two ranges will not convey to the listener symphonic and operatic music with their full expression, and with all their valable powers of inspiration favorable to national morale. Through frequency modulation these two ranges are possible. The chief engineers of any good American sound laboratory can achieve these results. The Bell Laboratories of New York and the RCA Laboratories of Princeton are examples of outstanding sound laboratories. Any compromise on these two ranges will definitely mean distortion of the music, because it will be incomplete in its expression and its eloquence will be greatly lessened."

The frequency and intensity ranges mentioned above might be called possible practical ranges, but as things are now the cost of receivers to carry such low frequencies as 39 and as high as 13,000 is prohibitive. The weak sister of all sets, as we said above, is the loud-speaker, and the ordinary loud-speaker could not distribute sound in these ranges and frequencies efficiently. The low frequency of about 16.15 of the church organ would be very difficult to transmit through any home-type loud-speaker. Such high-fidelity transmission, owing to its volume and to the tonal and dynamic ranges, would not only depend on our loud-speakers but on our ears, our psychological condition, the size of the hall or room, and whether our neighbors could stand the "noise." Of course the prices of such high-fidelity or efficient receivers are prohibitive to most listeners. The lower priced receivers limit the tonal and dynamic ranges. For receivers costing thousands of

dollars anything can be contrived compatible with human ear comfort and the size and general conditioning of the room into which the sound is released.

RESPONSIBILITY MUST BE DIVIDED.—The listener as well as the sound technician is responsible for the future of radio and its programs. Therefore it is incumbent upon him to know something of radio's idiosyncrasies and possibilities, not of course as an inventor or technician but as an understanding and therefore constructive listener.

III

ELECTRICITY APPLIED TO MUSICAL INSTRUMENTS.—We have known electricity as a means to inflate the bellows of an organ and as a means to produce by a bellows the proper air pressures for the propulsion of the piano player and reproducing piano. In these instruments electricity is used to *activate* the sound-making equipment, not to *create* the sound.

On the other hand, there are instruments today whose sound is created by electronics and others still whose sound is only *amplified* and *carried*, by means of microphones and amplifiers, to the listener. The first is a completely electronic instrument. The second is a partially electronic instrument. Both, however, owe their being to inventors inspired by radio's eminently effective sound-producing and amplifying innovations.

THE ELECTRICALLY ACTIVATED PIANO.—In this class of electric instruments there are the piano player and the reproducing piano.

In the late years of the 19th century the *piano player* was the first of these instruments. This consisted of a cabinet containing the mechanism, spool for the record, and a trackerboard. It was rolled up to the piano and its padded fingers pressed the keys as the feet of the operator pressed the pedals which activated the bellows supplying air pressure needed to communicate the recording of the notes through trackerboard to piano action. This wore down the action of the piano and soon gave way to the *player piano*, inside of which the mechanism is placed, and where, as in the ordinary piano, the burden of the tune is borne by the internal hammers and strings. The record, or roll, revolves on a spool and passes over the trackerboard which is inside of the case of the piano itself.

The last series of inventions have culminated in the *reproducing* piano, which repeats with more or less fidelity the records made by a pianist. These are also played by foot power or electricity. The former is far better because a player can, by pedaling, alter tempi and dynamics,

whereas the electrically motivated piano reproduces in every way possible to mechanics, the style and touch of the pianist who made the record.

To get the value from these means of music production, it must be realized that they are *instruments* and not *substitutes for instruments*. They can be played by those knowing music with infinite finesse and beauty rivaling, Gustav Kobbé says in his *Pianolist*, all but perhaps three or four pianists.

Unfortunately, owing to radio and gramophone records, these instruments have gone into eclipse, but there is little doubt that they will return to their former usefulness.

THE FUTURE OF THE REPRODUCING PIANO.—Liszt, Chopin, and others stretched the scope of the pianoforte. Composers writing as if for the recording piano can do the same. Already Nicolai Lopatnikoff has experimented with music not only for the recording piano but for gramophone, mechanical orchestras, and electric violins and organs.

Among others who have made music for piano players are Milhaud, Stravinsky, Hindemith, and Toch for recording organs. Therefore, the future for these pianos, in relation to a library, rests in the hands of composers and in the public's demands. Henry Cowell says in *Music of and for the Records* (*Modern Music*), "By using the roll [piano-player roll] the composer makes sure that the tempo, notes and duration of notes are right." This is true only as far as the "machine" is allowed to do *all* the work, for the player can, if he is an adept, make many changes and effect a *rubato* at his own pleasure. This ability on the player's part makes the piano-player an instrument on its own: the reproducing piano plays exactly as is recorded—if the mechanism is in perfect condition.

ELECTRONIC INSTRUMENTS.—The value today of electronic instruments is that they occupy little space because electricity, not paraphernalia, amplifies the sound. Therefore heavy and large sounding boards, as in the case of piano, as well as heavy frames to hold highly taut wires, can be dispensed with. Furthermore, these instruments can purr like kittens and roar like dragons! They are inestimable both for the small apartment and the great arena, bowl or hippodrome. They are a thoroughly modern "brew."

Among the partially electronic instruments is the Neo-Bechstein piano. It uses one electronic pick up over each five strings. An electric current is set up when the fingers press the keys and the sound is amplified as it would be in radio sets. It takes one-twentieth of the pressure used in the "regular" piano to depress its keys. The *pianissimo* effect is akin to the timbre of the clavichord. Without vast sound board and

heavy frame the instrument is light and space saving, and still can produce the necessary dynamics.

THE ELECTRONIC OR ELECTROPHONIC VIOLIN.—The words electronic and electrophonic are used interchangeably but the former is winning as the favorite. The electronic violin is a semielectronic instrument. It looks somewhat like the conventional violin save that it is flat, not box-like with resonating sides. The player fingers the strings and uses his bow in the usual way. The vibrations started are picked up by a contact microphone and carried to the amplifier unit. Since the electronic violin was invented other electronic instruments have been made. The leader of an electronic orchestra controls the dynamics from his podium desk so furnished with little red and green lights that it looks like a small electric switchboard panel. Here buttons help the baton!

Among the instruments that are semielectronic are the electronic piano (whose timbre control can produce tones like various sorts of instruments). This was invented by an electrical engineering laboratory which has produced many other semielectronic instruments such as harmonicas, reed organs, fretted instruments, and others.

Among the electronic (not semi-) are the Hammond organ, the Novachord, the Solo-vox (one-twelfth of the Novachord), the Theremin, and others approximating the Theremin. All these use the oscillating radio tube except the Hammond organ, which utilizes revolving disks and magnets. It is most ingenious and can soothe and strike terror in its gamut of dynamics and timbres. The Solo-vox is generally used as an attachment to the piano and produces many sustained timbres like the organ. It has one-twelfth the capacity of the Novachord, the independent "small orchestra" of many organ-like timbres.

The Theremin looks like a radio set with an upright rod projecting from the right rear corner of the cabinet and a metal loop projecting nearly horizontally from the left side. It is named after its inventor, Leon Theremin, a Russian, who introduced it to America with a great fanfare. A few people adopted it as their "means of expression." Among those who remain firm advocates are Lucy Bigelow Rosen and Clara Rockmore, experienced Thereminists.

The Theremin might be called a "hands-off" instrument, for after you once plug it into the electric circuit you need not touch it until you "put it to bed." The player stands in front of it and makes nicely calculated passes in the air with both hands. He does not touch it. With his left moving in front of the almost horizontal loop he alters the *dynamics*. The nearer the hand goes toward the loop the louder

the tone. With his right hand passing to and from the vertical rod he alters the *pitch*. As the hand nears the rod the electric capacity is increased and the pitch raised; as the hand withdraws the electric capacity is decreased and the tone or pitch is lowered. This instrument makes a different kind of sound from that to which we are accustomed.

IV

In another division of electric sound makers are, as Carlos Chavez calls them, "the storers" such as the gramophone and sound films.

THE GRAMOPHONE.—This type of music reproducer is too well known to need explanation. But it is well to realize that *composers* are thinking about utilizing it. One very obvious use was by Respighi in his *Pines of Rome* when the record entered with the actual singing of a nightingale. In the same way other sounds, only impressionistically possible to orchestral instruments, can be reproduced, such as mechanical sounds, street noises, calls of animals, bird songs, the voice. Who can tell whether the use of *actual* sound by means of records will tend to numb or to expand the imagination of composer and hearers!

There is no finer way today for those distant from the concert hall and opera house to study music than by a close intimacy with gramophone records ranging from Gregorian modes to distinctive and important jazz rhythms. Furthermore, explorers and writers bring back the songs and instrumental productions of little-known locales and of savage tribes, which are of scientific and art values to the student and unsurpassed material for composers. The Smithsonian Institution has used the gramophone in the study of primitive music; but space is too limited to give accounts here of the gramophone's already extraordinary uses in musical and social research.

The refinements in reproducing and recording during the past ten years is beyond anything that the layman's imagination could have pictured when the Edison wax cylinders used to wheeze out what seemed then a miracle, but what today would be a calamity!

LIBRARIES.—Music departments in many circulating libraries and colleges have soundproof rooms in which rolls and records of musical compositions can be studied.

THE SOUND FILM.—The sound film which we hear accompanying the moving picture as a storer and reproducer of music and speech is another phenomenon of our age with almost limitless possibilities. The youngest of us has seen vast improvement in it. We have all seen good "trys" at opera. But as yet serious opera has not "come off." We look forward to the time when opera will be a cinema attraction, and when

more composers will write new ones especially for it. Instead of trying to fit the film to *Faust*, it is best to write a new opera with the desired film techniques. This will, it is hoped, come soon. Colin McPhee and Marc Blitzstein in *Mechanical Principles* and *H_2O* made interesting contributions to film music in a modern vein. Oscar Straus was in this country to write film music; and there was special music for *The Cabinet of Dr. Caligari* and for *The Patriot* of Emil Jannings. Such operettas as *Zwei Hertzen in dreifiertel Takt* (*Two Hearts in Three-quarter Time*) show vividly that there is a field for film opera, if the composer, scenario writer, and film director work understandingly together. Recently someone said with truth that "operetta has not finished dying and film music is just being born."

Here are some of the composers who have written sound-film music: Richard Hageman for *Shanghai Gesture;* Roy Webb for *Joan of Paris;* Virgil Thomson for *The River;* Aaron Copland for *Our Town* and *The Grapes of Wrath;* George Antheil for *Angels over Broadway,* Louis Gruenberg for *Commandos Strike at Dawn, Fight for Life, So Ends Our Night;* Max Steiner for *The Letter, The Old Maid, King Kong, Dive Bomber;* Werner Janssen for *The General Died at Dawn, Blockade;* Morton Gould for *Song to Remember.* Many of the foregoing composers have written other sound-film works. Among additional composers writing for the cinema are: Erich Wolfgang Korngold, Ernst Toch, Dmitri Shostakovich, and many others here and abroad.

Watch the films for the composers of their music; it will add pleasure to your movie going and give acknowledgment to the work of today's writers.

Besides drama, opera, and operetta, the animated cartoons, "Silly Symphonies" and the like, offer composers a delightfully rich field. In the future television will be a rewarding outlet too. Now (1945) there are only nine television stations in the United States.

NEW SOUNDS, NEW MUSIC.—We probably do not like the sound of the Theremin or the Electronde (something like the Theremin); the Voder or the Hellerton, supposed to sound like the human voice; or a host more of the new instruments. But never forget that many a clavecinist and harpsichordist "fought off" and must have disdained the use of the "loud soft" or early *forte piano,* now called pianoforte. You may remember how hard the violin had to struggle to become "respectable." It was thought to be too brilliant, vulgar, and raucus! Yet the violin filled the need for a more brilliant instrument than the viol, as music performances moved out of the noble's antechambers into public halls. Remember, too, that Mozart used bells in his opera *The Magic Flute;* Tchaikovsky didn't hesitate to use a celesta nor did

musicians finally deny places for Sax's new instruments nor the Tourte violin bow. A glimpse of a book on ancient instruments will show you where we would be had we not adopted new instruments throughout the ages.

Yes. Musicians bowed to the needs of the times. The needs of our time are changing and new instruments must inevitably fill new needs. It is more than foolish to try to compare the new Theremin or the instrument supposed to be like the violoncello of Theremin's with any extant instrument. These new instruments must be compared with themselves. It is equally foolish, if not more so, to use indiscriminately music written for the older instruments on the newer ones. Special music should be written in almost every case, if the new instruments are to be given their opportunity to expand the list of musical timbres. Would you give French-horn music to the piano, or is it feasible to give a violin concerto to a harp?

New instruments must be taken on their own. New timbres must be patiently heard and so become familiar to our rebellious ears. Resist the urge of comparing the new to the old instruments; these comparisons are strangling to the advancement of music. To look for better instruments and newer is the duty of the well wisher for the art of music.

Carlos Chávez in his *Toward a New Music—Music and Electricity* says: "The new electric apparatus of music production was conceived and developed by the physico-mechanical sciences as ways of repeating or reproducing the music of today. If they are satisfactory for that purpose, they are immensely more important as apparatus for the creation of a new and unthought-of music." And again Chavez says: "What is needed is an understanding of all the physical possibilities of the new instruments. We must clearly evaluate the increase they bring to our own capacity for expression and the magnitude of the advance they make possible in satisfying man's supreme need for communication with his fellows."

With this attitude the strangeness of new instruments will not worry us.

Again Chávez says, "... the historic evolution of musical notation indicates a tendency to make constantly more and important the phenomenon of creation or musical production, and to make the phenomenon of its performance or reproduction constantly more mechanical. That is, it indicates a tendency to make the musical work unalterable as originally conceived."

This in the light of interpretation will enable people in the future to give a symphony as the composer wished. It will end interpretative

puzzles of the past and record history as well as music! But it will cut down the *critics'* field days!

Indeed, mechanical instruments are no new thing! Compared to the lyre and syrinx what would the nymphs and dryads have called the pianoforte—or even the harpsichord? How about the old church carillons and the most mechanized of ancient instruments, the pipe organ!

Yes, the future is rich for music in this mechanized age if taboo is not applied. There is no need to fear the new mechanical processes because all new musical manifestations are based on scientific research and experiment before they enter the realm of art. It is the bounden duty of music lovers to be patient and not condemn a new timbre or method just because at first it may seem strange or difficult for ear digestion.

Today with distances and areas growing in girth, to be fed with sound, new instruments, often precious space savers, will feed the need with increased volume potentialities and with new timbres to express new things, sounds, and ideas. The new instruments will and should fill the new needs; the old instrument will still fill the heart.

SUGGESTIONS FOR FURTHER READING

Panorama de la Radio. André Coeuroy. French Edition Kra. *Les Documentaires.*

My Friend the Pianola. Ethel Peyser. *Pictorial Review.* March, 1923.

The Pianolist. Gustav Kobbe. Putnam.

How Music Grew. Bauer and Peyser. Putnam.

Music and the Machine. Henry Cowell. *Modern Music.* March-April, 1931. *The League of Composers.*

Grove's *Dictionary.* 1927. *Pianola. Mechanical Appliances.*

The Player-Piano up to Date. William Braid White. Edward Lyman Bill.

Toward a New Music. Carlos Chavez. Norton.

Science and Music. Sir James Jeans. Macmillan.

Music in the Air. Hazel G. Kinsella. Garden City.

The Music Goes Round. (Gramophone.) F. W. Gaisberg. Macmillan.

The History of Musical Instruments. Curt Sachs. Norton.

Music for All of Us. Leopold Stokowski. Simon & Schuster.

INDEX

Abduction from the Seraglio, The, opera by Mozart, 188, 190, 192
Abegg Variations (Schumann), 236, 242
Abel, Carl Friedrich, associated with Johann Sebastian Bach in concert series, 162
Abraham, Gerald, 540, 541
Abt, Franz, song writer, 225, 280
Academicians, seek to prevent performance of Hugo's *Hernani,* 218
L'Académie Française de Musique et de Poesie, 116
Academy of Ancient Music, in London, directed by Pepusch, 163
Academy of Music in Hungary, 264
Achron, Joseph, composer, 457
Acoustics, based on a principle of Pythagoras, 39
Adams, Gov. Samuel, organized secret singing clubs in Boston, 384
Adamson, Harold, 106
Addison, Joseph, in *The Spectator,* lampooned opera in London, 156
Adler, Guido, in *Musical Quarterly,* 183; 184, 507
Æschylus' *Persians,* with incidental music by Leroux, 301; 34
L'Africaine (Meyerbeer), libretto by Scribe, 274
Africans, in song and dance, 12, 13
Afro-American Folk Songs (Krehbiel) quoted, 395
d'Agoult, Marie de Flavigny, Countess, *see* Stern, Daniel
Agricola, Martin, musical instruments mentioned in his *Musica instrumentalis,* 131
Aguilar Lute Quartet, 101
Ahna, Pauline de, marries Richard Strauss, 327
Aida (Verdi), 291, 292
Aidin Epitaph, Greek score, 35
Alain, Jean, composer, 522
Albéniz, Isaak Manuel Francisco, Spanish composer, 101, 346; an infant prodigy, 363; toured with Rubinstein, 363; 510
Alberdi, Juan Bautista, 550
d'Albert, Eugene, his *Tiefland* given at the Metropolitan Opera, 303
Albert V, Duke of Bavaria, 71
Albrechtsberger, Johan Georg, on rules broken by Mozart, 182; taught Beethoven, 200; 179
Album for the Young, by Schumann, 240, 243
Alceste, opera by Gluck, 174, 192
Alcorta, Amancio, 550
Alcuin of York, interested Charlemagne in founding University of Paris, 49
Aldana, José, composer, 551
Aldus Manutius, espoused the printing art, 77
Alencar, José, his story used in opera *Il Guarany,* 550
Alexander I, Emperor of Russia, 209
Alexander's Ragtime Band (Berlin), 398, 400, 403
Alexandrov, A., 100
Alfano, Franco, 532
Alfonse und Estrella, opera by Schubert, 223, 263
Alfonso, King of Spain, as a troubadour, 88
Alfonso II d'Este, Duke, members of his court, 69
Alfven, Hugo, 356, 526
Algérienne Suite (Saint-Saëns), 328
Alia Musica, misinterprets Boëthius, 40
Allemande, 120
Allende, Humberto, Chilean composer, 564
Allgemeine musikalische Zeitung, published Schumann's *Davidsbündler,* 237
All Through the Night, 96
Almira, opera by Handel, 155
Also Sprach Zarathustra (R. Strauss), 326
Altenberg, Peter, 506
Altnikol, Johann Christoph, son-in-law of Bach, to whom he dictated his last work, "Before Thy Throne, My God, I Stand," 147
Altschuler, Modest, conductor, 488
Alvary, Max, 391
Amar Quartet, 517
Amati family, violin makers, 128, 129
Ambrosian chant, founded by St. Ambrose, 46, 47
Amenda, Carl, amateur violinist, 201
America, controversy over origin of the tune, 104; song by Samuel Francis Smith, 105
American Academy at Rome, 459
American Institute of Arts and Letters, 440
American music, a definition, 379; its periods, 380-86; the lyric theater and the dance, 451; Ditson fund, 461
American Music Center, 461
American Orchestral Society, 439
American Revolution, 198, 218
Ames, Winthrop, 440
L'Amico Fido, with *intermezzi* by Count Bardi, 111
Amico Fritz (Mascagni), 294
L'Amore dei tre re (The Love of Three Kings), opera by Montemezzi, 293
L'Amore Medico (Wolf-Ferrari), 295
A. M. (amplitude modulation) in radio, 583, 584
An Alpine Symphony (R. Strauss), 327
An die ferne Geliebte (To the Distant Beloved), song cycle by Beethoven, 211
Anacreon in Heaven, its tune used for *Star-Spangled Banner,* 104
Ancient musical instruments: asor, 19; atambal, 22; auloi, or pipes, 41, 42, 546; aulos, 39, 40, 43; bagpipes, 85; balalaika, 99, 130; barbitos, 41; bendaair, 22; buccina, 42; chelys, 40; cheng, 27; cithara, 19, 42, 43, 86; creptiçalum, 42; cromorne,

131; crotola, 42; crusmata, 42; crwth, Welsh harp, 16; cymbali, 20, 42, 86; dulcimer, 16, 17, 19, 131, 132; derbouka, 22; dof, or duff, 22, 23; eschiquier, 87; fistulae, 42; gigue and gittern, 85, 87; gusslee, 100; hackbrett, 131; hurdy-gurdy, 86, kanoun, 19; koan-tsee, 27; kin, 28; king, 28; kinnor, 19; kissar, 22; kithara, 19, 38-40, 43; koto, 28; krotola, 41; lituus, 42; lute, 24, 85, 131; lyre, 33; magadis, 41; magrepha, 19; meg-young, 29; monochord, 132; nevel, 19; nio-king, 28; organistrum, 85; pectis, 41; phorminx, 40; poongi, 24; psaltery, or psalterion, 19, 85, 87, 131, 132; puszta 98; qanun, 22; rabab, 22; ram's horn, 29; rebec, 131; recorder, 131; regal, 85; rote, 85; samisen, 28; santir, 19; sarinda, or sarangi, 24; scabillum, 42; schalmey, 131; she, 28; shofar, or ram's horn, 20; sitar, 24; symphony, 85; syrinx, the pipes of Pan, 33, 41, 50, 85; systrum, 42; taar, 22; tabor, 85; tabret, 20; tamboura, 42; tarogató, 98; echoung-tow, 28; theorbo, 131; tibia, 42; timbrel, 20; tintinnabula, 42; tuba, 42; tütlöck, 98; tympanon, 41; tympanum, 42; ud, 22; ugab, 19; vina, 23, 24

Andalusian dance and song, 100

Anderson, Marian, 573

Anderson, Maxwell, 519

Andrea Chenier (Giordano), 293

Andria, by Terence, translated from the Latin by Mendelssohn for his university entrance, 227

Andrino, Escolástico, 554

Anglin, Margaret, 391

Anjou, Duke of, troubadour, kills Prince Conrad, minnesinger, in combat, 90

Anna Lyle (Schubert), 222

Ansermet, Ernest, conductor, 339

Antheil, George, composer, 589

Antigone of Sophocles (Mendelssohn), 230

Antiphonary of Gregory the Great, 47

Antor (Rimsky-Korsakoff), symphonic suite, 349

Appollinaire, Guillaume, 511

Apollo, 33, 34, 38

Apollo Club, 409

Apostles, The, oratorio by Elgar, 331

Appassionata Sonata of Beethoven, 206, 208

Apthorp, William Foster, composer, 409

Ara, Ugo, of the Flonzaley Quartet, 458

Arabeske, by Schumann, 242

Arabesques of Debussy, 199

Arabs, their music and instruments, 19, 21, 22

Aragon, Louis, 511

Araucanian musical scales, 553

Arbos, Ferdinand, conductor, 340

Arcadelt, Jacob, head of the Venetian school of madrigals, 67; choirmaster of Cappella Giulia, 80, 82

d'Archambeau, Jean Michel, of the Flonzaley Quartet, 458

d'Arezzo, Guido, perfected four-line staff, 51; his innovations and theories, 52, 53; gave names for tones, 53; method of teaching his system, 54; his *Micrologus*, 54

Ariadne auf Naxos (R. Strauss), 303, 327

Arianna (*Ariadne*), written for the Duke of Mantua by Monteverdi, 114

Ariosto, Ludovico, 69

Aristotle cited, 33

Aristoxenos, 33, 35, 37; on Greek musical methods, 40, 111

L'Arlesienne, incidental music for Daudet's play, 298

Arme Heinrich, Der (Pfitzner), 302

Armide, opera by Gluck, 173, 174; by Dvorak, 358

Armstrong, Major Edwin Howard, developer of F. M. in radio, 583, 584

Armstrong, Louis, on the path of jazz to "swing," 404

Army Air Corps Song, by Capt. Robert Crawford, 106

Arne, Michael, son of the following, 169

Arne, Dr. Thomas Augustine, his experiments with the sonata form, 160; wrote first dated version of *God Save the King*, 168; 383

Arnell, Richard, 464, 535

Arnim, Bettina Brentano von, *see* Brentano

Arnold, Samuel, wrote ballad operas (*Maid of the Mill*), 169

Arrow Press, 460

Art of Fugue, The (*Die Kunst der Fuge*), by Bach, 147, 152, 232

Art of Love (Ovid) quoted, 34

Art of Music, The, quoted on Mascagni, 293, 294; on Puccini, 294, 295

Art of Music, The: Narrative History (Moderwell) quoted on Dvorak and Sibelius, 359

Artful Rogue, The (*La finta semplice*), opera by Mozart, 191, 192

Artôt, Desirée, Tchaikovsky fell in love with her, 329

Artusi, Giovanni Maria, his criticism of Monteverdi's work, in *Imperfections of Modern Music*, 69, 114

Arvelo, Julio Quevedo, composer, 554

Ascanio in Alba, opera by Mozart, 192

Ashmunen Papyrus, Greek score, 35

Association des Chanteurs de Saint-Gervais, 373

Assyrians, their music, 14, 15, 17

Astaburuaga, René Amengual, Chilean composer, 564

Astarte (*Leroux*), 301

Aston, Hugh, English composer, 74

Astuzie femmili, Le, opera by Cimarosa, 269

Athalia, oratorio by Handel, 158

Athalie of Racine (Mendelssohn), 230

Atherton, Percy Lee, 424

Atonality, evolved by Schönberg, subject of bitter controversy, 500, 501

Attack on the Mill, The (Bruneau), 301

Attaignant, Pierre, first to print from movable type in Paris, 77

Atterberg, Kurt, received the International Schubert Centennial Prize, 527; 526

Attila (Verdi), 291

Attwood, Thomas, pupil of Mozart, 188

Auber, Daniel François Esprit, "Prince of *Opéra Comique*," 275; 296

Aubert, Louis, composer, 378, 484

Aucassin et Nicolette, its influence on troubadour and trouvère, 89

Auric, Georges, one of the *Group of Six*, 481

Aus Italien (R. Strauss), a symphonic fantasia, 324-27

Autori, Franco, conductor, 340, 463

Ayala, Daniel, Indian composer, 559

Ayer, Jacob, improved the German *Singspiel*, 117

Ayres, Frederick, composer, 425

B minor Mass, dedicated to the Elector of Saxony by Bach, 151, 152; 287

Babcock, Alpheus, patented an iron frame for piano, 214

Babylonians, their music, 14

Bach, Anna Philippine Friederika, daughter of the composer, 161
Bach, Gottfried Heinrich, son of the composer, 146
Bach, Johann Ambrosius, father of the composer, 144
Bach, Johann Christian, son of the composer, 130, 146, 191; experimented with the sonata form, 160; called the "English Bach," 161; studied with Padre Martini, 162; married Cecilia Grassi, 162; the Bach-Abel concerts, 163
Bach, Johann Christoph, brother of the composer, 144
Bach, Johann Christoph Friedrich, son of the composer, 146; chamber musician to Count Wilhelm of Schaum-Lippe, 161; his compositions, 161
Bach, Johann Sebastian, got inspiration in Gypsy music, 97; and in folk music of Germany, 102; his method for the concerto, 124; master of the *fugue*, 125; his use of the concerto form, 130; an expert tuner, 134; his improvisation on *By the Waters of Babylon*, 141; era of modern music, 143; story of his life, 144; marries his cousin Maria Barbara Bach, who dies, and he marries Anna Magdalena Wülken, 145; influence on his work of his appointments as organist and *Kapellmeister* during this period, 145-47; his visit to Frederick the Great and its result, 147, 152; finishing his *Art of Fugue* and revising his Choral Preludes for Organ, when he becomes blind after an operation, 147; dictates his last work, "Before Thy Throne, My God, I Stand," to his son-in-law, 147; his innovations, 149; cantata period, 149, 150; composition of his orchestra, 150; his sense of humor, 150; his oratorios, 151; his masses, 151, 152; compared with Handel, 154, 155; his debt to Mendelssohn, 230; influence on Chopin, 249; his death, 147; buried in an unmarked grave, his skeleton later identified and reburied, 147
Bach, Johann Sebastian, German painter, dies, 160
Bach, Karl Philipp Emanuel, son of the composer, 136, 145; appointed clavier accompanist to Frederick the Great, 147, 160; quoted on his father's reform in fingering, 149; succeeded Telemann as cantor in Hamburg, 160; his contributions to music, 160, 161; model for Haydn, 179; in orchestration, 334
Bach, Maria Barbara, marries Johann Sebastian, dies, 145
Bach, Wilhelm Friedemann, son of the composer, 145, 147; inherited his father's genius for organ-playing, 159; earned living by teaching, 159; experimented with sonata form, 160
Bach Wilhelm Friedrich Ernst, son of Johann Christoph Friedrich, 161
Bach-Abel concerts, 162, 163
Bach the Master, by Rutland Boughton, quoted, 148
Bach *Gesellschaft* established, its publications, 152
Bach Society in England, founded by W. S. Bennett, 231
Backer-Grondahl, Mme. Agatha, 356
Bacon, Ernst, composer, 417
Bärenhäuter, Der (Siegfried Wagner), 302
Bagatelles, Beethoven's early piano pieces, and their offspring, 199
Baif, Jean Antoine de, formed *L'Académie Française de Musique et de Poesie*, 116
Balakireff, Mily Alexeivich, composer, one of the "Five," 346, 347
Balanchine, George, choreographer, 494
Balderas, Augustin, 551
Baldwin, Samuel, composer, 425
Balfe, Michael William, his *Bohemian Girl*, 276
Bali, its orchestra, 30, 31
Ballad operas of England, 168, 169
Ballantine, Edward, composer, 448
Ballard, house of, early music publishers, 77
Ballerina amante, La, opera by Cimarosa, 269
Ballet, a storytelling medium, 452, 453
Ballo in Maschera, Un (Verdi), 291
Balzac, Honoré de, 218, 262
Bandmasters, 405, 406
Bandrier, Yves, 515
Banister, John, gave public concerts in London, 163
Banjo, instrument of the plantation, 396
Banks, Benjamin, violin maker, 129
Bantock, Granville, English composer, master of choral effect, 364; his compositions, 365
Barbary Coast of San Francisco, 401
Barbe-Bleue (*Bluebeard*), by Offenbach, 296
Barber, Samuel, composer, won Prix de Rome and Pulitzer Prize, 446
Barber of Bagdad (Cornelius), 263, 264, 301
Barber of Seville, opera by Rossini, 190, 270; its performance in New York, 387
Barbieri, Francisco Asenyo, Spanish composer, 362
Barbirolli, John, conductor, 340
Bardi, Count Giovanni, wrote *intermezzi* to *L'Amico Fido*, 111; with Galilei composed music for Dante's *Lament of Ugolino*, 112
Bards, among the Celts and Druids, 86
Baring-Gould, Rev. Sabine, investigated folk music of Devon and Cornwall, 96
Barlow, Howard, conductor, 340
Barnes, William, 427
Barnett, Alice, composer, 413
Barnum, Phineas Taylor, offers Louis Gottschalk $20,000 a year, 389
Barrault, Jean-Louis, 522
Barrère, Georges, 573
Barry, Phillips, four Greek scores in *The Musical Quarterly*, 35
Bartered Bride, The (Smetana), 357
Barth, Hans, his piano of two keyboards, 521, 572
Bartholomæus Anglicus quoted, 87
Bartlett, Homer Newton, composer, 414
Bartók, Béla, on Hungarian folk music, 98, 361, 523; inclined to impressionism, 522; 464
Barzin, Leon, conductor, 340, 439; president of N.A.A.C., 461; in radio, 574
Bastien et Bastienne, opera by Mozart, 191
Bate, Stanley, 464
Battle of Hastings, 87
Battle Hymn of the Republic, 104
Battle of Marignan, The (Janequin), 66
Baudelaire, Pierre Charles, French poet, 377
Bauer, Emilie Frances, journalist and music critic, sister of the following, 432; meets Debussy's daughter, 475
BAUER, MARION, co-author of *How Music Grew*, 48, 54; her music a reflection of the real world, 431; her wide interests in contemporary musical life, and her compositions, 432
Bauernfeld, Eduard von, 219
Baumgartner, August, 280
Bax, Sir Arnold Trevor, 510, 534

Bay Psalm Book, first music book printed in America, 380
Bayadères, 23
Bayreuth and its *Festspielhaus,* 282
Beach, Mrs. Henry Harris Aubrey (Amy Marcy Cheney), pianist and composer, 412, 413
Beach, John, song writer, 424
Beals, John, taught music in Philadelphia, 383
Béatrice et Bénédict, opéra comique by Berlioz, 257
Beaumarchais, Pierre Augustin Caron de, his comedy furnished the basis of Mozart's *The Marriage of Figaro,* 192, 270; and of Rossini's *Barber of Seville,* 270
Beaumont (Francis) and Fletcher (John), writers of masques, 117; plays set to music by Purcell, 168
Beccari, Agostino, his *Sacrificio* with music by Della Viola, a form of pastoral drama, 110
Bede, the Venerable, describes St. Augustine's entry into England, 49
Bedford, Herbert, quoted on Hiller, 240
Beecham, Sir Thomas, conductor, 339
Beethoven, Johann van, father of Ludwig, 198
Beethoven, Johann Nikolaus van, brother of Ludwig, 201; forced into marriage, 202, 203
Beethoven, Karl van, Ludwig's nephew, 203
Beethoven, Kaspar Anton Karl van, brother of Ludwig, 201; his death, 203
Beethoven, Ludwig van, his early life, 198; death of his mother, 199; sent to Vienna to become a pupil of Haydn, 181, 199, 200; death of his father, 201; his deafness, 201; his loves, 202; meeting with Goethe, 202; troubles with publishers, 203; dedication of his symphonies, 207; and of his string quartets, 207, 208; his chamber music, 209; dedication of his concertos, 209; and of his piano sonatas, 210; his innovations in the orchestra, 212; treatment of the Variation, 212; his contributions to music, 211-15; meets Schubert, 220; his use of the *Singspiel,* 221; asked to write for the Handel and Haydn Society of Boston, 385; dies during thunderstorm, 204; a romanticist in his *Fidelio,* 271
Beethoven: The Man Who Freed Music (Schauffler), 199, 211
Beethoven Society of New York, reimburses London Philharmonic for money advanced to Beethoven, 203
"Before Thy Throne, My God, I Stand," Bach's last work, dictated to his son-in-law, 147
Beggar's Opera (Gay), its folk tunes, 95; played in New York and Philadelphia, 383; 168, 386
Begging dance of the Indians, 9
Beissel, Conrad, responsible for the *Ephrata* hymnal, 382
Bekker, Paul, his *Story of Music* quoted on Beethoven, 203, 204; on Bruckner, 320; 265, 307
Bel, Firmin le, 82
Belaiev, Victor, his *New Version of Boris Godunov* criticized, 350, 351; 537
Belasco, David, 294
Belle Hélène, La (Offenbach), 296
Bellini, Vincenzo, his early death, 271; 246
Bendix, Victor Emanuel, 356
Benedict, Julius, composer, 219
Benedictines, restore Gregorian plainsong, 51
Benelli, Sem, librettist of *L'Amore dei tre re,* by Montemezzi, 293
Benét, Stephen Vincent, wrote libretto of *The Devil and Daniel Webster,* 439
Bennett, Robert Russell, his work as an arranger and as composer, 440
Bennett, William Sterndale, English musician, 231
Benois, Alexandre and Michael, 490
Bentley, John, composer, 386
Bentzon, Joergen, 527
Benvenuto Cellini, opera by Berlioz, 257, 263
Berceuse from *Jocelyn* (Godard), 298
Berckman, Evelyn, composer, 451
Berezowski, Nicolai, violinist and composer, 419; and his wife Alice, 456
Berg, Alban, pupil of Schönberg, explains him, 503, 504; 505
Berg, Natanael, 527
Berger, Arthur, composer, 448
Bergh, Arthur, composer, 424
Bergmann, Carl, conductor, 340, 388
Bergonzi, Carlo, violin maker, 129
Bergsma, William, composer, 451
Berkeley, Lennox, 535
Berlin, Irving, his *Alexander's Ragtime Band* cited, 400; his songs, 403; 106
Berlin State Library, its unpublished Mendelssohn manuscripts, 231
Berlioz, Hector, employed the *Rakoczy March* in his *Damnation of Faust,* 105; his early life, 256; gets Prix de Rome, 256; marries Henrietta Smithson, 257; marries Mlle. Martin Recio, 258; his musical contributions, 258; helped by Wagner, 280; an innovator in orchestration, 335; his death, 258
Bernac, Pierre, 511
Berners, Lord (Gerald Tyrwhitt), 365, 534
Bernstein, Leonard, composer and conductor, 341; leader of the New York City Center Orchestra, 447
Berwald, William Henry, pianist, 425
Bestor, Arthur Eugene, president of Chautauqua, 462
Bethge, Hans, his poems *Chinese Flute* set by Mahler, 321
Bethlehem, its annual Bach Festival, 152, 383
Betti, Adolfo, of the Flonzaley Quartet, 458
Biblical references: Chronicles, 20; Exodus, 20; Genesis, 19; Isaiah, 20; Job, 17; Joel, 18, 19; Joshua, 20; Numbers, 18; I Corinthians, 313
Bibliothèque Nationale de Paris, its music manuscripts, 61
Bie, Dr. Oskar, on Giordano, 293
Bielsky, Vladimir Ivanovich, 349
Bigot, Eugène, conductor, 522
Billings, William, composer, 382; published *The New England Psalm Singer,* 383; *Chester* his most popular tune, 384, 441
Billroth, Theodor, 311
Bimboni, Alberto, 463
Binchois, Gilles, co-founder of the Burgundian school, 63
Birchen Braut, 99
Bird, Arthur, composer, 425
Birkenhead, John L., composer, 385
Bishop, Anna, singer and pianist, in mining camp opera, 555
Bisquertt, Prospero, Chilean composer, 564
Bizet, Georges (Alexandre César Léopold), his *Carmen* cited, 101; the rise with him of lyric opera, 298; his works, 298; his orchestra, 336; 296
Black, Frank, conductor, 339

Black Domino, The (Auber), 275
Blaine, James Gillespie, 391
Blake, Dorothy Gaynor, composer, 414
Blake, William, inspired Vaughan Williams' *Job*, 364
Blanc, Giuseppe, his *Giovanezza* made national anthem under Mussolini, 105
Blanchet, Emile, 528
Bliss, Arthur, composer, 533, 534
Blitzstein, Marc, his definite contribution to opera, 445
Bloch, Ernest, composer, 437; his influence in America through his teaching, 453; his compositions, 454
Blockx, Jan, 528
Blok, Alexander, poet, 541
Blonda, Max, 503
Blow, John, composer for harpsichord, 138; tried new experiments in music, 167
Blue and the Gray, The, 105
Blumenstück, by Schumann, 243
Boatswain's Mate, The (Smythe), 304
Boccaccio (Suppé), 296
Boccherini, Luigi, father of the string quartet in sonata form, 233; 164
Bodanzky, Artur, conductor, 340
Böcklin, Arnold, 536
Böhm, Georg, organist, 144
Boesi, José Antonio Caro de, 552
Boëthius, Anicius Manlius Torquatus Severinus, sought to interpret Greek musical systems, 40, 42
Bohème, La (Puccini), based on Murger's *Vie de Bohème*, 294
Bohemia (Balakireff), symphonic poem, 348
Bohemian Girl, The (Balfe), 276
Bohemians, The, musical club in New York, 419; Club, of San Francisco, 459
Boileau-Despréaux, Nicholas, 170
Boieldieu, François Adrien, wrote *La Dame Blanche*, 275
Boise, Otis Bardwell, 418
Boito, Arrigo, librettist, 292, 293
Bok, Mrs. Edward William, founder of the Curtis Institute of Music, 458
Bolero (Ravel) cited, 101; written for Ida Rubinstein, 480
Bolcyn, Anne, her marriage to Henry VIII of England, 77, 78
Bolivar, Simon, made the subject of an opera, 513
Bolm, Adolph, 490
Bonaparte, Joseph, 382
Bond, Carrie Jacobs, composer, 413
Bonnet, Joseph Elie Georges Marie, 374
Bonno, Giuseppe, 179
Bonny Dundee, 95
Boogie-woogie piano-playing, 404
Book of American Negro Spirituals, The (Johnson), quoted 13
Bordes, Charles, 371
Borgia, Lucrezia, her marriage to Alfonso, son of Ercole d'Este, 109
Boris Goudonoff (Moussorgsky), 349, 350; première at the Marinsky Theater, 350
Borneil, Guiraut de, "master of the Troubadours," 80
Bornschein, Franz Carl, composer, 424
Borodin, Alexander Porphyrievich, his use of folk tunes, 99; one of the "Five," 347; 346, 348
Borowski, Felix, composer, 424
Bossi, Marco Enrico, 530
Boston Symphony Orchestra, founded by Higginson, 388
Boughton, Rutland, his *Bach, the Master*, quoted, 148, 151; 532
Bouilly, Jean Nicolas, author of *Leonora*, source of Beethoven's opera *Fidelio*, 211
Boulanger, Lili, only woman to receive the Prix de Rome, 515
Boulanger, Nadia, 378, 515
Boult, Sir Adrian, conductor, 339
Bourgeois, Stephen, quoted, 468
Bourgeois Gentilhomme, Le, by Molière, used as libretto for *Ariadne auf Naxos*, 303
Bowles, Paul, composer, 447, 569
Boyle, George Frederick, composer, 419
Brahms, Johann Jakob, father of Johannes, marries Johanna Nissen, 307
Brahms, Johannes, found inspiration in Gypsy music, 97, 308; his *Intermezzi*, 199; as a song writer, 225; used Paganini's compositions for piano works, 233; a musical Messiah to Schumann, 241; a defender of absolute music, 306; his association with Joachim, 308; friendship with Clara Schumann, 308, 309; his contributions to music, 310-12; his friends, 311; list of his compositions, 314-17; his death, 313
Brahms-Bruckner feud, 320
Brandenburg Concertos of Bach, dedicated to Duke Christian Ludwig, 124, 149
Brandt, Caroline, wife of Weber, 272
Brandt, Mme. Marianne, 390
Branscombe, Gena, choral director, 413
Brant, Henry, composer, 447
Braque, Georges, 489
Brasle, Aimé Marie de, mother of Louis Gottschalk, 389
Brassin, Louis, 363
Breakspeare, Eustace John, his *Mozart* quoted on Padre Martini, 188
Breil, Joseph Carl, composer, 425
Breitkopf & Härtel, music publishers, 308
Brentano (van Arnim), Bettina, friend of Goethe, loved by Beethoven, 202, 226, 227
Brescia, Domenico, composer, 415, 567
Breslau Orchestra, conducted by Weber, 271
Breuning, Eleanore, marries Franz Wegeler, 199
Breuning, Stephan von, pupil of Beethoven, 199, 209
Bréville, Pierre Onfroy de, 371, 376
Brewer, John Hyatt, composer, 424
Bricken, Carl, composer and conductor, 340, 447
Bridge, Frank, 533, 534
Bridge, Sir Frederick, 331
Bridge of San Luis Rey, The, 546
Bristol Town as folk music, 94
Bristow, George, composed second opera by an American (*Rip van Winkle*), 387
British Broadcasting Corporation orchestra, 339
Britten, Benjamin, 535
Britton, Thomas, gave public concerts in London, 163
Broadwood, James, piano maker, 213
Brockes, Barthold Heinrich, his Passion poem set to music, 151
Brockway, Howard, composer, 419
Broughton, Mary S., taught Griffes, 429
Brown, Mary Helen, composer, 424
Brown, Rollo Walter, on MacDowell, 417, 418
Browning, Robert, his *Toccata of Galuppi*, 167; 345
Bruch, Max, his *Kol Nidrei*, for cello and orchestra, 323
Bruckner, Anton, his symphonies, 319, 320
Bruneau, Alfred, his *Attack on the Mill* produced in New York, 301

Brunelleschi, Filippo, 109
Brunswick, Mark, 461
Brunswick, Countess Therese, loved by Beethoven, 202
Bruyn, José, 513
Buck, Dudley, organist and composer, and his son Dudley, teacher of singing, 410
Büchner, Georg, 506
Bülow, Hans von, first husband of Cosima Wagner, 262, 323; gives *Die Meistersinger,* 281; 280, 311
Bümler, Georg Heinrich, his repute as a musician, 159
Bürger, Gottfried August, his ballad *Leonore* set by Raff, 323
Buitrago, Jean, teacher, 416
Bull, Dr. John, English organist and composer, 74; his music for virginals, 78; composed for harpsichord, 138
Bull, Ole, violinist, his influence on Grieg, 353, 354; took over the Academy of Music in New York for opera, 387; gave first opera in San Francisco, 554, 555
Bullard, Frederick Field, composer, 424
Bulwer-Lytton, Edward George Earle, his *Rienzi* the basis of Wagner's opera, 284
Bungert, August, a poor imitator of Wagner, 301
Buononcini, Battista, associated with Handel in London opera, quarrels with him and departs, 156
Burgschaft, Die (*The Pledge*), by Schubert, 222
Burgundian school, founded by Dufay and Binchois, 62-64
Burleigh, Harry Thacker, studied with Dvorak, 358; his interest reflected in *From the New World* Symphony, 423
Burlin, Natalie Curtis, her *Indians' Book* quoted, 9, 10; her record of a Cheyenne melody used by Cadman, 422
Burmese music and instruments, 29
Burney, Dr. Charles, his meeting with the Mozarts, 130; on Jean Schobert, 136; welcomes Haydn to England, 180; 213
Burns, Robert, research on songs, 96
Busch, Carl, composer, 415
Bush, Alan, 536
Busnois, Antoine, 65
Busoni, Ferruccio, his use of the quarter tone, 520, 521; 435
Bussine, Henri, 371
Butting, Max, 519
Buxtehude, Dietrich, his organ concerts attracted Bach, 141; his annual *Abendmusiken,* 163; 144
By the Waters of Babylon, Bach's improvisation on, 141
Bye, Baby Bunting, 95
Byrd, William, English madrigalist and composer of sacred music, 74; organist of the Chapel Royal, 78; his direction for viols, 122; composed *fantasies,* 125; 168
Byron, George Gordon, Lord, poems set by Schumann, 238; his *Corsair* tried as an opera by Schumann, 239; his *Manfred* set by him, 240; his *Ode to Napoleon* set by Schönberg, 504
Byzantine service, visible in Russian music, 45

C major Mass of Beethoven, 205, 206
C major Quartet of Mozart, 194
C major Symphony (*Jupiter*) of Mozart, 195
Caballero, Augustin, 551
Caccini, Giulio, of the *Camerata,* 111; his *La Nuove Musiche* a musical invention, 112; wrote a *Euridice* opera, 112; 113, 114
Cackle of Women, The (Janequin), 66
Cäcilienverein at Frankfurt, 229
Cadman, Charles Wakefield, composer, 422
Cage, John, composer, 447
Cagliostro (R. Strauss), 297
Caldara, Antonio, developed the aria and recitative, 115; 167
Callcott, John Wall, 169
Calm Seas and Prosperous Voyage (Mendelssohn), 228, 230
Calvocoressi, Michael Dimitri, on Ravel, 481
Calzabigi, Ranieri, librettist for Gluck, 173, 174
Cambert, Robert, his opera *Pomone* considered the first French opera, 169; 170
Camerata, a chamber music society, 111; played the harpsichord at its first performance, 112; beginnings of opera, 166; 333
Camille, by Dumas, used by Verdi to make *La Traviata,* 291
Campa, Gustavo, 551
Campbell-Tipton, Louis, composer, 424
Campo, Conrado del, 530
Canadian folk song, and the Habitant music, 103
Cannabich, Christian, director of the Mannheim orchestra, 164; in orchestration, 334
Canon, English counterpoint, 58
Cantata, dramatic, as source material to build the sonata, 123; development of an American form, 453
Cantata Lauda Sion (*Praise Zion*), by Mendelssohn, 231
Cantors in Italian churches, 46
Caplet, André, composer and conductor, 484
Cappella Giulia of St. Peter's, 80, 82
Caprices (Schumann), 236, 242
Capron, Henri, 386
Captive, La (Berlioz), 256
Caractacus (Elgar), cantata, 331
Carey, Henry (*Sally in Our Alley*), claimed tune of *America,* 104; wrote music of *Home, Sweet Home,* 386; 168, 382
Carillo, Julian, Mexican composer, 521
Carissimi, Giacomo, gave the madrigal its death knell, 115; 155, 167
Carl, William Crane, 374
Carlson, Bengt, 527
Carmagnole, La, and *Ça ira,* songs of the French Revolution, 105
Carmen (Bizet), 101, 293, 298
Carnaval (Schumann), 242; as program music, 255
Carnaval des Animaux (Saint-Saëns), 328
Carnicer, Ramón, composer, 553
Carpenter, John Alden, his choice of poets for the setting of songs, 427, 428; his compositions, 428; 511
Carr, Benjamin, composer, 386
Carr, Michael, 106
Carreño, Cayetano, grandfather of the following, 553
Carreño, Teresa, pianist, 416, 553
Carse, Adam, his *History of Orchestration* quoted, 114, 212, 231, 334, 335
Cartan, Jean, 515
Carter Mrs. Artie Mason, a founder of the Hollywood Bowl, 459
Carter, Elliot, composer, 448
Carter, Ernest, composer, 425
Carus, Dr. Carl, friend of Schumann, 236
Caruso, Enrico, in *Pagliacci,* first experimental broadcast of opera, 574
Casanova (Lortzing) 302

Casas, Perez, 530
Casella, Alfredo, 365, 510, 531
Castanet, its derivation, 101
Castillon de Saint-Victor, Marie Alexis, Vicomte de, 371, 376
Castro, José Maria and Juan José, composers, 561, 562
Catalani Alfredo, his *La Wally,* 293
Catherine of Aragon, wife of Henry VIII of England, 77
Catherine II of Russia, invites Cimarosa to St. Petersburg, 269; other composers invited, 346
Catullus, Roman poet, 43
Caturla, Alejandro Garcia, composer, 566
Cavalieri, Emilio, of the *Camerata,* 111; his mystery oratorio *La Rapresentazione d'Anima e di Corpo,* with text by Laura Giudiccioni, 112, 113; his views on operatic performance, 113; his *Xerxes* performed at Versailles at Mazarin's invitation, 170
Cavaliers in Virginia, brought music the Puritans banned, 380
Cavalleria Rusticana (Mascagni), 293
Cavalli, Pietro Francesco, 155, 166, 167
Cavos, Catterino, first to use Russian fairy tales in opera, 346
Caxton, William, first English printer, 77
Cellier, Alexandre, 374
Cembalo of the Gypsies, 97
Central America, its marimba bands, 554
Ceremonial rites in Europe, 12
Certon, Pierre, madrigalist, 70
Cervantes Saavedra, Miguel de, 77
Cesti, Marc Antonio, developed the aria and elaborate accompaniment, 115; 167
Chabrier, Alexis Emanuel, his *España* cited, 101; oration on César Franck, 370; his opera experiences, 375; works, 375, 376; 296
Chadwick, George, composer, 410
Chamber music, its furtherance, 144
Chambonnières, Jacques Champion de, clavecinist, 134; father of descriptive music, 135; 169
Chaminade, Cécile, her compositions, 304
Chamisso, Adelbert von, his poems set by Schumann, 238
Chandos, Duke of, 156
Chanson de Roland, La, origin, 21, 87
Chansons de Geste of Charlemagne's victory over the Moors, 87
Chant des oiseaux, Le (*Song of the Birds*), by Janequin, 66
Chapel Royal Choir of England, 78, 168
Chappell, Stanley, in radio, 574
Chapuis, Auguste, 374
Charlemagne, King of the Franks, belief in Georgian music, founded University of Paris, 49; his victory over the Moors told in *Chansons de Geste,* 87; 21, 90
Charles V of France, sacked Rome, 110; 61, 66
Charles VII, 77
Charles IX, 72
Charlot's Revue, 517
Charlotte, Queen, wife of George III of England, 162
Charpentier, Gustave, his principal opera *Louise,* 300
Chase, Gilbert, his *Music in Spain* quoted, 545, 548; *Music in American Cities* quoted, 551; on musc in Cuba, 552; on Louis Gottschalk, 569; radio scripts, 574
Chasins, Abram, composer, 448
Chateaubriand, François René Auguste, Vicomte de, 262
Chausson, Ernest, his works, 375; dies of a bicycle accident, 375; 371
Chautauqua, 462, 463
Chávez, Carlos, Mexican composer, 546, 558; his influence as conductor and teacher, 559; on electric reproduction of music, 590
Cheops, Egyptian king, 16
Cherubini, Maria Luigi Carlo Zenobio Salvatore, turned down Liszt as pupil, 261; becomes musical czar of Paris, 268; 246, 275
Chevillard, Paul Alexandre Camille, conductor, 339
Chiara, character representing Clara Wieck in Schumann's *Davidsbund,* 237
Chicago Opera Co., gave Arthur Nevin's *A Daughter of the Forest,* 423; Cadman's *Birthday of the Infanta,* 428
Chicago Symphony Orchestra, 388
Chickering, Jonas, first American piano maker, 214
Children of Bethlehem, oratorio, by Pierné, 301
Children of the Royal Chapel, 117, 138, 168
Children's Crusade, oratorio, by Pierné, 301
Chile, its first national anthem written by Manuel Robles, 553
Chilean music, 563-65
Chimes of Normandy, The (Planquette), 296
Chinese, their music, 26-28
Chopin, Frédéric François, his early life, 244, 245; in Paris, 245, 246; his *Préludes,* 199, 250; his use of the *étude,* 214; his debt to John Field, 215, 246; and to Mendelssohn, 230; pictured in Schumann's *Davidsbund* as an unknown composer, 237; Schumann's opinion of him, 244; *Revolutionary* étude, 245; his first concert in Paris, 246; romance with George Sand, 247; his contributions to music, 248-52; dies, and is buried in Paris, his heart buried in Warsaw, 248; 6, 137, 218, 364
Chopin, Nicholas, father of Frédéric, 244, 245
Choral Preludes for Organ, by Bach, 147, 148
Choral Symphony of Beethoven, 205, 206, 335
Chorales in church music, 79, 80
Choregus, 33
Choreography of the modern ballet, 452
Chrétien de Troyes as a trouvère, 88
Christ, his secret followers, 45
Christian Ludwig, Duke of Brandenburg, to whom Bach dedicated six concertos, 149
Christianity, its effect upon civilization, 44
Christmas Oratorio, by Bach, 151
Christus (Mendelssohn), 229, 231; (Liszt), 264
Christy, Edwin P., minstrel showman, 399
Chromatic Fantasy and Fugue of Bach, 149
Church ritual, music in, 6, 45
Cid, Le (Massenet), 300; (Cornelius), 301
Cimarosa, Domenico, invited to Russia by Catherine II, 269: condemned to death as a revolutionist, but is released, 269; dies, 269
Cimello, Giovanni Tomaso, probable teacher of Palestrina, 82
Cincinnati Conservatory, 414
Citkowitz, Israel, composer, 448
Civil War, songs of the period, 104
Claflin, Avery, composer, 448
Clari, the Maid of Milan, melodrama by John Howard Payne, with music of *Home, Sweet Home,* 386
Clark, Amy Ashmore, composer, 424

Clarke, Rebecca, 534
Clarke, William Andrews, founder of the Los Angeles Symphony Orchestra, 458
Class, Franklin Morris, composer, 424
Classical Era in music, Vienna as a background, 177
Classicism, its differentiation from romanticism, 218; in 19th century, 254, 510
Claudel, Paul, 513
Clavicembalo, its various names, 133
Clavichord, 133, 134
Clavier Studies of Bach, 148
Clavecin, its importance in 17th century, 134
Clef, *see* Staff and clef
Clement IX, Pope, 66
Clement, Franz, violinist, 209
Clément, Jacques, French composer, 66
Clementi, Muzio, "Father of the Pianoforte," 215; his *Gradus ad Parnassum*, 215
Clemenza di Scipione, La, opera by Johann Christian Bach, 162
Clemenza di Tito, La (*The Clemency of Titus*), opera by Mozart, 193
Cleopatra, opera by Mattheson, responsible for his duel with Handel, 155; opera by Leroux, 301
Cleveland Institute of Music, 454
Clifton, Chalmers, conductor, 438
Cliquet-Pleyel, Henri, composer, 514
Clock Symphony, by Hadyn, 184
Clough-Leighton, Henry, 424
Coates, Albert, conductor, 339
Cocteau, Jean, 511
Coerne, Louis Adolphe, composer, 415
Cœuroy, André, on Fauré, in *La Musique Française Moderne,* 376, 377; on Satie, 482
Coffee Cantata, Picander's poem set by Bach, 150
Cohan, George Michael, his *Over There,* 105
Cole, Rossetter Gleason, composer, 415
Cole, Ulrich, composer, 419
Coleridge-Taylor, Samuel, sets Longfellow's *Hiawatha* as a cantata, 331; teaching, 424
Collan, Karl, 361
Collegia Musica, concerts, 163
Collegium Musicum, Bach appointed conductor, 146; performed many of his cantatas, 150, 151
Colles, Henry Cope, regards Torelli as inventor of the concerto form, 124; his opinion of the symphonies of Johann Christoph Friedrich Bach, 161
Colonne, Edouard, conductor, 339
Columbus, Christopher, 11
Combarieu, Jules, phases of the suite stated in *Music: Its Laws and Evolution,* 120
Combattimento di Tancredi e Clorinda, Il, drama by Monteverdi, 115
Coming in on a Wing and a Prayer, by McHugh and Adamson, 106
Compleat Gentleman, The, by Henry Peacham, 68
Composers, for the violin, 130; foreign-born in America, 453-58
Comus (Milton), set to music by Lawes in the form of a masque, 117, 167
Concerti Grossi of Handel, 157
Concerto, the 17th century type, 124
Concerto grosso, 124
Concerts-Spirituels, Paris, 163; Colonne, du Châtelet, and Populaires, Paris, 339
Conchita (Zandonai), 295
Conducting, its various methods, 337, 338
Conductors, 338-40
Cone, Edward T., composer, 450
Confessions of Rousseau, 175
Confrey, Zez, his piano jazz style, 403
Congress of Verona, 270
Connell, Horatio, 463
Connelly, Marc, 397
Conrad, or Konradin, Prince, minnesinger, loses life in combat with the troubadour Duke of Anjou, 90
Constantine, removed seat of Roman Empire to Constantinople, 45
Constantinople, its fall leads to migration to Western Europe, 76
Contemporary Russian Composers quoted, 347
Contes d'Hoffmann, Les (Tales of Hoffmann), by Offenbach, 296
Contractus, Hermannus, invented system of intervals, 51
Contrast in music, 120
Contreras, José Rozo, conductor, 566
Contreras, Salvador, Mexican composer, 559
Converse, Frederick Shepherd, composer, his compositions, 412
Cook, Benjamin and Robert, 169
Cooke, Capt. Henry, master of the Children of the Royal Chapel Choir, 168
Coolidge, Mrs. Elizabeth Sprague, her sponsorship of musical organizations, 458; her Foundation, 517
Coolidge Quartet, 458
Coombs, Charles Whitney, composer, 424
Coon, Oscar, taught harmony to Deems Taylor, 437
Cooper, George, collaborator of Stephen Foster, 399
Cooper, John, composed *fantasies,* 125
Coopersmith, Jacob Maurice, 547
Copeau, Jacques, 522
Copland, Aaron, on Fauré's music, in *Our New Music,* 378; comment on Roy Harris, 443, 444; contributions to music, and their trend to nationalism, 444, 445; his *...El Salón México,* 445, 569
Coppelia, ballet by Delibes, 299
Coppet, Edward J. de, sponsored the Flonzaley Quartet, 458
Corelli, Arcangelo, developed the concerto form, 124; composed for the violin, 130; 135, 155
Coriolan Overture of Beethoven, 206, 208, 211
Corneille, Pierre, 170
Cornelius, Peter, his *Barber of Bagdad,* 263, 264, 301
Cornyshe, William, English composer, 74
Corsair, by Byron, tried as opera by Schumann, 239; also a composition by Berlioz, 257
Corsi, Jacopo, of the *Camerata,* 111
Cortot, Alfred, on Debussy, 474
Cos Cob Press, 460
Così fan tutti, opera by Mozart, 193, 194
Cossack's Lament, The, 99
Cossel, Otto, teacher of Brahms, 307
Costeley, Guillaume (William Costello), Irish musician, *valet de chambre* to two French kings, 70
Cotton, John, and the "new organum," 56
Council of Trent, considers purging music ritual to restore its beauties, 80
Counterpoint, its English development, 63; founders of schools, 64; its recognition along with the harmonic system, 143
Country fairs, a lure for itinerant music-makers, 85
Couperin, François, as clavecinist, 134; his *Art of Playing the Clavecin,* 134; his compositions for the instrument, 135; in-

fluenced by Corelli, 136; his death, 136; 137, 149
Couppy, Félix Le, 304
Courante or *Corrente*, 120
Cours de Composition Musicale (d'Indy), 374
Coward, Noel, 276
Cowboy songs, 397
Cowell, Henry, composer and author of *New Musical Resources* and *American Composers on American Music*, 441; his *New Music* magazine, 460; 569, 586
Cowen, Sir Frederick Hymen, 331
Cramer, John Baptist, pianist, 215
Crawford, Capt. Robert, 106
Crawford, Ruth (Mrs. Charles Seeger), first woman to receive a Guggenheim Fellowship, 45;
Creation, The, by Haydn, partly from Milton's *Paradise Lost* and Genesis, 181, 384
Creole style of music, 548
Creston, Paul, composer, won Guggenheim Fellowship, 445
Cricket on the Hearth, The (Goldmark), 302
Cries of Paris (Janequin), 66
Crist, Bainbridge, composer, 424
Cristofori, Bartolommeo, made first pianoforte, 213; 572
Croce, Giovanni, madrigalist, 68
Crooks, Richard, on the radio, 578
Crosby, Bing (Harry Lillis), on the radio, 578
Crusades, instilled love of travel, 85; influence on language and music, 88; 21, 45, 60
"Cryes of London," as themes for madrigals, 74
Crystal Palace Saturday Concerts, 339
Ctesibius, credited with invention of the water *aulos*, 43
Cuba, its musical culture, 552
Cucuracha, La (*The Cockroach*), the fighting song of Pancho Villa, 552
Cui, César Antonovich, composer, one of the "Five," 346, 347; his pamphlet *Music in Europe*, 348
Cullen, Countee, Negro poet, 431
Cunha, Brasilio Itiberté da, Brazilian composer, 551
Curran, Pearl, composer, 414
Curtis, Natalie, *see* Burlin
Curtis Institute of Music, founded by Mrs. Edward Bok, 458
Cushion Dance of the 17th century, 95
Cuzzini, Francesca, prima donna in Handel's opera company, in London, 156
Cyrano de Bergerac (Damrosch), 391
Czar und Zimmermann (Lortzing), 302
Czardas, Gypsy dance, 97
Czerny, Carl, his piano studies, 214

D major Quartet of Mozart, 194
Dame Blanche, La, opera by Boieldieu, 275
Damnation of Faust, The (Berlioz), uses the *Rakoczy March*, Hungarian national song, 105; 257, 259, 390
Damon and Pythias, parodied by Shakespeare in *Midsummer Night's Dream*, 117
Damrosch, Frank, conductor, 390; head of Institute of Musical Art, 391; founded Musical Art Society, 392
Damrosch, Leopold, father of Walter and Frank, 264; conductor, 340; founded the Oratorio Society of New York, 390; brought Wagner opera to New York, 390; his death, 391
Damrosch, Walter, conductor, 340, 390; marries J. G. Blaine's daughter, 391; his career and compositions, 391
Dance, in Britain and Ireland, 97; in continental countries, 120; its forms tabulated, 121, 122
Dance of the Hours (Ponchielli), 293
Dancing girls, 16
Dandilot, Georges, composer, 522
Daniels, Mabel, her choral works, 431
Dannreuther, Edward George, on Beethoven, 212; on von Bülow, 323, 324; his classification of 19th century composers, 324
Danny Deever (Damrosch), 391
Danse Macabre (Saint-Saëns), 328
Dante Alighieri, his *Lament of Ugolino* set to music by Count Bardi and Galilei, 112
Danzi, Franz, friend of Weber, 271
Daphne, German opera by Opitz and Schütz, 118
Da Ponte, Lorenzo, Mozart's librettist, 189, 192, 193; goes to America, 193
Daquin, Louis Claude, clavecinist, 134; composed for harpsichord (*The Cuckoo*), 136; as program music, 255
Dargomijsky, Alexander Sergeivich, his opera *The Stone Guest*, 347
Dasean notation, 51
Daudet, Alphonse, 298
Daughter of the Regiment, The (Donizetti), 270
Davico, Vincenzo, 532
David, Ferdinand, violinist, 226, 230; taught by Spohr and Hauptmann, 234
David, King, 18-20
David, Felicien, his operas, 297
David, Mack, 106
David Mannes School, 453
Davidsbund, an imaginary group of Schumann's fancy fighting against musical Philistines, 237
Davidsbündler, title of Schumann's critical articles, 237
Davidsbündlertänze, by Schumann, 237, 238, 242
Da Vinci, Leonardo, presented himself as lutenist to the Duke of Mantua, 110; 77, 109, 289
Death and the Maiden (Schubert), 223
Death and Transfiguration (R. Strauss), 326
Death of Siegfried, The (Wagner), 280, 286
De Brant, Cyr, composer, 71, 450
Debussy, Achille Claude, influenced by Spanish folk music, 101; his blend of poetry and music in *Pelléas et Mélisande*, 111; his *Arabesques*, 199; his orchestral means, 337; his early career and compositions, 469-78
Declaration of Independence, 382
Deering, Richard, English madrigalist, 74
Defauw, Désiré, conductor, 339
Degas, Edgar Hilaire Germain, 469
Deis, Carl, composer, 424, 448
Deiters, Hermann, friend of Brahms, 311
De Koven, Reginald, composer and music critic, his operas, 405
Delaney, Robert, composer, 448
Delannoy, Marcel, 512
Delayrac, Nicholas, 273, 274
Delibes, Clément Philibert Léo, a master of the ballet, 299, 367
Delius, Frederick, his early life, 533; 510
Della Viola, Alfonso, madrigalist, 109; sets music to Beccari's *Sacrificio*, 110
Delvincourt, Claude, composer, 514
De Mille, Agnes, choreographer, 452
Démophon, opera by Cherubini, 268

De Muris, Jean, his books on music, 58
Densmore, Frances, on Teton Sioux music, 10
Dent, Edward Joseph, on madrigal writers, 68; his *Social Aspects of Music in the Middle Ages* quoted, 86-88; his *Foundations of English Opera* quoted, 117; on Mozart, 191; on *Così fan tutti*, 193
Denver Symphony Orchestra, 402
Derain, André, 489
Descant, in part singing, 55, 56
Desert, Le, symphonic poem by David, 297
Desmousseaux, Mlle., marries César Franck, 367
Dessoff, Otto, directed Brahms' First Symphony, 311
Dett, Robert Nathaniel, director of music at Hampton Institute in Virginia, 423, 424
Devil and Daniel Webster, The, score by Douglas Moore, 439
Devil's Trill, on violinists' programs today, 130
Devozione, 108
Devrient, Edward, baritone, 227
Devrient, Mme., *see* Schroeder-Devrient
Deym, Countess Josephine, loved by Beethoven, 202
Diabelli, Antonio, Beethoven's Variation on a theme by, 212; published Schubert's songs, 220
Diaz, Porfirio, President of Mexico, 552
Diaghileff, Sergei Pavlovich, his influence on Stravinsky, 489; Russian Ballet, 524; 269, 468
Diamond, David, his many fellowships and scholarships, 447
Dibden, Charles, 169
Dichterliebe (Poet's Love), song by Schumann, 238
Dickinson, Edward, his *Study of the History of Music* quoted, 138; on technic of the piano, 214; on art song, 221; on Chopin, 244
Dictionnaire de Musique (Rousseau), 338
Dido and Æneas, opera by Purcell, 168
Diepenbroek, Alphonse, 527
Dieren, Bernard van, 527
Dietrich, Albert, friend of Brahms, 311
Dillon, Fannie Charles, composer, 413
Dionysus, 33-35, 95, 108
Disney, Walter E., his *Fantasia,* 491
Dissonance, a new contrapuntal style, 516
Ditson (Alice M.) Fund of Columbia University, 459, 462
Ditson, Mrs. Charles, leaves fund to further cause of American music, 461
Dittersdorf, Karl Ditters von, 164, 170, 191
Divertissement à la Hongroise (Schubert), 223
Dixie, 104
Dohnanyi, Ernst von, pianist, 522
Doles, Johann Friedrich, pupil of Bach, 193
Dolly Gray, 105
Domchor (Cathedral Choir), 229
Don Carlos (Verdi), 291
Don Giovanni, ballet by Gluck, 173; opera by Mozart, 193, 194; which figures in Schumann's *Davidsbund* with *La ci darem la mano,* 237
Don Juan (R. Strauss), 326
Don Pasquale (Donizetti), 270
Don Quixote (Massenet), 300; (R. Strauss), 327
Don Sanche ou le Château d'Amour, opera by Liszt, 261
Donizetti, Gaetano, his contributions to opera, 270, 271; his death, 271
Donna e mobile, La (Verdi), 291
Donne Curiose (Wolf-Ferrari), 295
Doppelgänger, Der (Schubert), 222
Dopper, Cornelius, 527
Doret, Gustave, 528
Dorian mode, 36, 37, 48
Dorn, Heinrich, teacher of composition to Schumann, 236
Dornröschen (Humperdinck), 304
Dostoievsky, Feodor Mikhailovich, 347
Double stopping in violin playing, Paganini as a master, 233
Dougherty, Celius, pianist, 448
Dowland, John, English madrigalist and song writer, 74
Downes, Olin, quoted from the *New York Times,* on *Boris Goudonoff,* 351
Dream of Gerontius, The (Elgar), 331
Dream of Scipio, The, opera by Mozart, 192
Dresden, Sem, 527
Dreyschock, Alexander, pianist, 215
Druids, their bards in early Britain and Brittany, 86
Drum-worship among savage tribes, 5
Drums, among primitive peoples, 10; the *tof,* 20
Dryden, John, his plays set to music by Purcell, 168
Dubois, François Clément Théodore, teacher, 301, 372
Ducasse, *see* Roger-Ducasse
Duchin, Eddie, on the radio, 578
Dudevant, Mme. Aurore, *see* Sand, George
Dudevant, Maurice and Solange, children of the preceding, 247
Düsseldorf Opera, managed by Mendelssohn, 228
Dufay, Guillaume, co-founder of the Burgundian school, 63, 64
Duiffoprugcar, Gaspard, or Caspar Tieffenbrucker, an inventor of the violin, 128
Dukas, Paul, his edition of Domenico Scarletti's *Exercises for the Harpsichord,* 137; masterpieces that brought him fame, 482, 483
Dukelsky, Vladimir (pseud. Vernon Duke), composer, 538
Dumas, Alexandre, his *Camille* used by Verdi for *La Traviata,* 291
Dunn, James Philip, composer, 424
Dunstable, John, named foremost musician of England, 63
Duparc, Marie Eugène Henri Fouques, his early death from mental disorder, 376; 371
Dupré, Marcel, 374
Dupuis, Sylvain and Albert, 528
Durey, Louis, one of the *Group of Six,* 481
Dussek, Jan Ladislav, pianist, 214
Dutilleul, Henri, wins Prix de Rome, 522
Duveyrier, Anne Honoré Joseph, collaborator of Scribe in libretto of Verdi's *Sicilian Vespers,* 292
Dvorak, Anton, made director of the National Conservatory of Music in New York, 358; his contributions to music, 358, 359; compared with Smetana, 359; 266, 311, 357, 396
Dyson, George, 468
Dzerzhinsky, Ivan, 537, 541

E flat major Symphony of Mozart, 195
E flat Piano Concerto of Beethoven, 206
Eastman, George, founder of the Rochester Symphony Orchestra, 458
Eastman Conservatory, Rochester, N. Y., 340, 361
Ecclesiastical Modes, 40, 47

Echoes of Ossian (Gade), 232
Eckstein, Louis, supported Ravinia Park (Chicago) operas, 459
Ecole des Beaux Arts, Paris, 416
Eddas of Scandinavia, transformed by Wagner into his own mythology, 284
Eddy, Nelson, on the radio, 578
Edgar (Puccini), 294
Edward, by Löwe, 25
Edwards, Clara, composer, 106, 414
Edwards, George, pseud. of Louis Gruenberg in an opera, 436
Edwards, Julian, composer, 425
Edwards, Richard, English composer, 74
Egmont Overture of Beethoven, 206, 211
Egypt, its musical life, 15-24
Egyptische Helene, Die (R. Strauss), 303
Eichendorff, Joseph, Freiherr von, his poems set by Schumann, 238; set by Wolf, 322
Eichheim, Henry, composer, 434
Eichner, Ernst, 164
Einem, Gottfried von, 521
Ein' feste Burg ist unser Gott (A Mighty Fortress Is Our God), a typical Luther hymn, 79
Ein Heldenleben (R. Strauss), 150, 327
Ein kleine Nachtmusik (Mozart), 194
Ein musikalischer Spass, a joke by Mozart, 194
Einsamkeit (Loneliness), by Schubert, 222
Einstein, Alfred, his *Mozart* quoted, 186
Eisfeld, Theodor, conductor, 388
Eisler, Hanns, composer, 445, 464
Eisteddfod, song contests, revived in Wales, 86, 96
Eleanor of Aquitaine, advanced the troubadour, 90
Electra (Damrosch), 391
Electricity, as applied to musical instruments, 585-91
Electronde, 589
Elegiac songs, 41
Elektra (R. Strauss), 288, 302, 327
Elgar, Sir Edward William, his contributions to music, 331, 332; 427
Elias cited, 18
Elijah, oratorio by Mendelssohn, 229, 230
Eliot, Charles Norton, president of Harvard, 409
L'Elisir d'Amore (Donizetti), 270
Elizabeth, Queen of England, gave name to virginal, 132; 78
Elkus, Albert, composer, 415
Ellen and the Huntsman (Schubert), 222
Elliott, Alonzo (Zo), *There's a Long, Long Trail,* 105, 407
Elman, Mischa, violinist, 524
Elshuco Trio, 457
Elsner, Joseph, taught Chopin, 245, 246
Elson, Louis Charles, on opera in America, 386
Elwell, Herbert, composer, 448
Emperor, Piano Concerto of Beethoven, 208
Enault, Louis, Chopin biographer, 248
Encyclopaedists, seek to prevent performance of Hugo's *Hernani,* 218
Enesco, Georges, conductor and composer, his use of Rumanian color, 361
L'Enfance du Christ (Berlioz), 257, 260
Engel, Carl, his *Musical Instruments* quoted, 11, 17; on character of Haydn's music, 178; editor of *The Musical Quarterly,* 455
Engel, Lehman, composer, 448
English Dancing Master, The, 78, 79, 95
English light opera, 276
English Singers, a group of six, sang latest songs at sight, 75
Enigma Variations of Elgar, 331
Enna, Victor, 356
Enzina, Juan del, 101
Ephrata hymnal, 382
d'Epinal, Gaulier, as trouvère, 88
Epstein, Julius, friend of Brahms, 311; taught Mahler piano, 320
Erard, Sebastian, made square pianos, 213
Erasmus, Desiderius, as choir boy, 65; 77
Erdmann, Eduard, 520
Erdmann, Georg, friend of Bach, 147
Erdödy, Countess von, 209
d'Erlanger, Baron Frédéric, 22
Erlkönig, set by Schubert, 220, 221, 223; by Löwe, 225
Ernani (Verdi), 291, 292
Eroica Symphony of Beethoven, in honor of Napoleon, 207, 211; its emancipation of Beethoven's orchestra, 212; 224, 312
Erste Walpurgisnacht, Die (Mendelssohn), 230
Ertmann, Baroness von, 200
Eschenbach, Wolfram von, gave Wagner the idea for *Tannhäuser,* and his poem the story of *Parsifal,* 90, 287
Esclarmonde (Massenet), 300
Escobar, Maria Luisa, 568
Eskimo and his music, 10
Esnaola, Juan Pedro, 550
España (Chabrier) cited, 101
Espinosa, Guillermo, conductor, 566
Esplá, Oscar, 530
Esterhazy, Anton, releases Haydn from his engagement as *Kapellmeister,* 180
Esterhazy, Countess Caroline, 220
Esterhazy, Count Johann, employs Schubert to teach his children, 219, 220
Esterhazy, Prince Nicolaus, continues Haydn in his position as *Kapellmeister,* 179, 180; his death, 180; 200
Esterhazy, Prince Paul Anton, appoints Haydn second *Kapellmeister* in his orchestra, 179; dies, 179; 184, 200
Esther, oratorio by Handel, 158
Estrella, character representing Ernestine von Fricken in Schumann's *Davidsbund,* 237
Ethelbert, King of England, converted by St. Augustine, 49
Etler, Alvin, composer, 448, 569
Études Symphoniques, by Schumann, 237, 238, 242
Euclid, his perfect system of scales, 39
Eugen Oniegin (Tchaikovsky), 330
Euridice (Gluck), 174
Euridice as a favorite theme for opera, 112
Euripides, cited, 32; his lost score of *Orestes,* 35; 38, 289, 508
Euryanthe (Weber), 272, 335
Eusebius, character in Schumann's *Davidsbund,* 237
Euterpean Society in New York, 387
Evangelimann (Kienzl), 302
Evans, Edwin, 534
Evans, Evan, 463
Evans, Maurice, actor, 448
Evans, Red, 106
Evolution of the Art of Music (Parry) quoted, 30, 93
Expert, Henri, reprinted *The Master Musicians of the French Renaissance,* 77; 371

F major String Quartet of Beethoven, 205
F minor String Quartet (*Quartett Serioso*) of Beethoven, 206, 208

Fabini, Eduardo, violinist, 568
Faidet, Gaucelm, as trouvère, 89
Fair of Sorotchinsk, The (Moussorgsky), produced at the Metropolitan, 351; 99
Fairchild, Blair, composer, 424
Fall of the Giants, The, opera by Gluck, 173
Falla y Matheu, Manuel María de, Spanish composer, 100, 101; his *The Three-Cornered Hat,* 322; his compositions, 529; 510
Falstaff (Verdi), 291-93
Fantasia and *fancy,* 17th century favorite forms, 125
Fantasia for four hands, Schubert's first chronicled composition, 219; in A minor, 239; in C major, 238, 242
Fantasia on a Theme by Tallis (Vaughan Williams), 364
Fantasia on Shakespeare's *Tempest* (Berlioz), 256
Fantasiestücke of Schumann, 238
Farewell Symphony of Haydn, 184
Farnaby, Giles, 78
Farrar, Geraldine, in *Königskinder,* 304
Farrell, Eileen, on the radio, 578
Farwell, Arthur, composer, 394; founded the Wa-Wan Press, 421
Faschingsschwank aus Wien, by Schumann, 238, 242, 243
Fatinitza (Suppé), 296
Fauré, Gabriel Urbain, his place in French music, 376, 377; served in Franco-Prussian War, 377; sources of his song texts, 377, 378; 372
Faust (Goethe), set by Schumann as a choral work, given at Goethe's centenary, 239; symphony by Liszt, 265; *Overture,* by Wagner, 279; opera by Gounod, 297
Fayrfax, Robert, English composer, 74
Fedora (Giordano), 293
Feen, Die (Wagner), 279
Feinberg, Samuel, 537
Felix Meritis, character representing Mendelssohn in Schumann's *Davidsbund,* 237
Fellinger, Dr. Richard and Frau, friends of Brahms, 311
Ferber, Edna, her *Showboat* made a musical comedy, 407
Ferdinand IV of Naples, releases Cimarosa from death sentence, 269
Fernandez, Oscar Lorenzo, Brazilian composer, 558
Ferrara, Duke of, his choirmasters, 67
Ferrari, Benedetto, developed the aria and elaborate accompaniment, 115
Ferroud, Pierre Octave, 515
Festa, Costanzo, choirmaster of the Papal Choir, 68
Festival Hymn (Mendelssohn), 229, 230
Festspielhaus in Bayreuth, 282
Fétis, François Joseph, his collections of clavecin works, 137; comment on Chopin, 246
Feuersnot (R. Strauss), 302
Fiammette (Leroux), 301
Fibich, Ddenko, 523
Ficher, Jacobo, composer, 561
Fichte, Johann Gottlieb, 198
Fidelio, Beethoven's only opera, 190; its source, 211; its libretto revised and improved, 271; 205, 206, 208, 292
Fiedler, Max, conductor, 340
Field, John, writer of nocturnes and concertos, 215, 246; compared with Chopin, 247; his influence on Chopin, 249; in Russia, 346
Fierrabras, opera by Schubert, 223
Finck, Heinrich, German composer of four-part vocal music, 73
Fine, Vivian, composer, 451
Fingal's Cave (Mendelssohn), 228
Finlandia (Sibelius), 360, 361
Finney, Ross Lee, composer, 448
Finta giardiniera, La (Mozart), 192
Fiorillo, Dante, composer, 448
First Symphony, in C minor, of Mendelssohn, 228, 230; of Brahms, 310, 311
First World War songs, 105
Fischer, Emil, 391
Fisher, William Arms, 424
Fitelberg, Gregor and Jerzy, 464, 525
Fitzgerald, Edward, translator of the *Rubáiyát,* 304
Fitzwilliam Virginal Book, 78, 94, 95, 138
Flagg, Josiah (*A Collection of the Best Psalm Tunes*), 382
Flagler, Henry Harkness, patron of the New York Symphony Society, 458
Flaubert, Gustave, 262, 350
Fledermaus, Die (J. Strauss), revived as *Rosalinda,* 297
Flem, Paul le, 373
Fletcher, Gov. Benjamin, 381
Flonzaley Quartet, its make-up, 458
Floralia, a Roman festival, 95
Flora Mirabilcs (Samara), 293
Florestan, character in Schumann's *Davidsbund,* 237
Florestan: The Life and Work of Robert Schumann (Schauffler) quoted, 242
Floridia, Pietro, composer, 425
Flotow, Friedrich, Freiherr von, his most important operas, 296
Flying Dutchman, The (Wagner), 263, 279, 280, 284
Foerster, Adolphe Martin, composer, 425
Foerster, Theresa, prima donna, marries Victor Herbert, 405
Fokine, Michel, choreographer, 490
Folk music, in song and lyric poetry, 92-106; of France, its character, 102; in America, 393; Spanish influence, 394; Negro influence, 394-97
Folk-Song Society of England, 96
Foote, Arthur William, composer, 409, 41[illegible]
Forkel, Johann Nikolaus, his *Biography* of Bach tells story of visit to Frederick the Great, 147; 152, 159
Forelle, Die (Schubert), 222
Forsyth, Cecil, on Greek instruments in *A History of Music,* 41-43; on organ-building, 50; 270, 274, 281, 343
Forward We March, by Clara Edwards, 106
Forza del Destino, La (Verdi), 291, 292
Foss, Lukas, composer, 453, 457
Foster, Morrison, brother of the following, 399
Foster, Stephen Collins, folksong writer, 398, 399; his death, 399; 400
Foundations of English Opera, by Dent, quoted, 117
Fourth Symphony of Schumann, 239
Fox-Strangways, Arthur Henry, quoted, 24
Fra Diavolo (Auber), 275
France, her costly and elaborate ballets, 116; opera buffa a subject of controversy, 172
France, Anatole, his story of the medieval *jongleur* the basis of Massenet's *Le Jongleur de Notre Dame,* 88, 300
Francesca da Rimini (Zandonai), 295; (Tchaikovsky), 330
Franchomme, Auguste Joseph, 246
Francis I of France, 66
Franck, César Auguste, leader in modern

French music, 366; compared to Bach by Liszt, 367; his comment on hearing his symphony performed, 368; his contributions to music, 368-70; dies from an accident, 368; 296
Franck, Salomo, wrote cantata texts for Bach, 148, 150
Franco, Hernando, 545
Franco of Cologne, invented time signatures, 56-58
Franco-Prussian War, 310, 371
Francs Juges, Les (Berlioz), 256
Frankh, Johann Mathias, a relative of the Haydns, 178
Franklin, Benjamin, printed the *Ephrata* hymnal, 382; printed Dr. Watts' hymns, and invented a *harmonica* of musical glasses, 385
Franko, Johan, composer, 457, 464
Franko, Nahan, conductor, and Sam, arranger of old music, 406
Franz, Robert, song writer, 225
Frau ohne Schatten, Die (R. Strauss), 303
Frauenliebe und Leben (*Woman's Love and Life*), song by Schumann, 238
Frederick the Great, appointed K. P. E. Bach his clavier accompanist, 147; Johann Sebastian's visit to him, 147, 152; 160, 162, 213
Free School of Music, founded by Balakireff, 347; Rimsky-Korsakoff a director, 349
Freed, Isadore, composer, 448
Freer, Eleanor, composer, 414
Freischütz, Der (Weber), a new departure in opera, 272, 335; first grand opera heard in New York, 387
French music, its influence on Bach, 144
French Revolution, 198, 218, 256, 271, 273, 274
F. M. (frequency modulation), in radio, 573, 581; its difference from A. M., and technical explanation, 583-85
Frere, Right Rev. Walter Howard, on Plainsong, 48, 49
Frère Jacques, an English round, 90
Frescobaldi, Girolamo, his work on organ-playing and technique, 139, 140
Fricken, Ernestine von, figures as *Estrella* in Schumann's *Davidsbund*, 237
Friederici, Christian, invented a square piano, 213
Friederike, Princess, 309
Friedländer, Max, friend of Brahms, 311
Friedrich Wilhelm II of Prussia, 194, 209
Fries, Count von, 200, 209
Friml, Rudolph, composer, 407
Friskin, James, composer, 462
Froberger Johann Jacob, 17th century organist, 140, 144
From the New World (Dvorak), 358, 359
Fry, William Henry, his opera *Leonora* the first written by an American, 387
Frykloef, Harold, 527
Fuchs, Robert, taught Mahler theory, 320; teacher of Sibelius, 359
Fuentes, Eduardo Sanchez de, Cuban composer, 566
Fürnberg, Baron von, and his orchestra hosts to Haydn, 170
Fugue, its definition and analysis, 125
Fuleihan, Anis, composer, 450
Fuller, Donald, composer, 448
Fuller, Loie, ballet written for her by Florent Schmitt, 484
Fuller-Maitland, John Alexander, quoted on Schumann, 240
Furtwängler, Wilhelm, conductor, 163
G major Piano Concerto of Beethoven, 206, 208
G minor Symphony of Mozart, 195
Gabrieli, Andrea, Italian composer, 66, 68, 74; his attempt to reproduce the ancient drama *Œdipus Rex*, 111; 139
Gabrieli, Giovanni, nephew of the preceding, 68; his innovation in instrumental music, 124; organist of St. Mark's, 139; 140
Gabrilowitsch, Ossip, pianist and composer, 340
Gade, Niels Wilhelm, became Mendelssohn's substitute at the *Gewandhaus*, 232; guided Grieg, 354; 163, 356
Gainsborough, Thomas, 162
Galilei, Vincenzo, father of Galileo, responsible for early opera, 67; one of the *Camerata*, 111; with Count Bardi composed music for Dante's *Lament of Ugolino*, 112
Galindo, Blas, Mexican composer, 559
Galitzin, Prince Nicolas Borissovich, three of Beethoven's quartets dedicated to him, 208
Gallican chant of French empire, 47
Gallico, Paolo, composer, 425, 437
Galuppi, Baldassare, experimented with sonata form, 160; subject of Browning's *Toccata of Galuppi*, 167; invited to Russia, 346
Gamelan, Javanese orchestra, 29-31, 473
Ganz, Rudolph, composer and conductor, 340, 392, 458; in radio, 574
García, Manuel del Popolo Vicente, Spanish tenor, and his family come to New York, 387; give opera in Mexico City, 551
Garcin, Jules Auguste, 372
Gardano, Antonio, early music printer, 77
Garden, Mary, 472
Gardner, Samuel, violinist and composer, 448
Garlande, Jean de, medieval composer, 56
Garrick, David, 162
Gasparini, Francesco, developed the aria and recitative, 115
Gassmann, Florian Leopold, 191
Gastein Symphony (Schubert), lost, 224
Gastoué, Amédée, his *Three Centuries of French Medieval Music* quoted, 61
Gatti, Guido Maria, critic, 496
Gaubert, Philippe, composer, 485
Gaucho of Argentina, 548
Gaudentios, 37
Gauguin, Paul, 490
Gautier, Théophile, 218, 262, 377
Gay, John, folk tunes in his *Beggar's Opera*, 95; 168
Gaynor, Jessie, composer, 414
Gedalge, André, professor of fugue, 300; his ultimatum to Ravel and its result, 479
Geddes, Norman Bel, wrote drama for Cadman's *Thunderbolt Suite*, 422
Geibel, Emanuel von, poems set by Wolf, 322
Geisha girls, 28
Geminiani, Francesco, developed the concerto form, 124
Genet, Marianne, composer, 414
Genoveva, by Schumann, from Tieck and Hebbel's legend of St. Genevieve, 239, 240, 263
Geographic exploration, 76
Georg, Stefan, 500, 507
George, Elector of Hanover, appoints Handel *Kapellmeister*, 155; as George I of England makes him director of the new Royal Academy of Music, 156; 159
George III of England, 162
George IV, 261

Gerbert von Hornau, Martin, music historian, 54
Gere, Florence Parr, composer, 424
Gericke, Wilhelm, conductor, 341
German, Sir Edward, his *Henry VIII Suite,* 331
German folksong, effect on art music, 102; characteristics, 103
German Requiem, by Brahms, inspired by his mother's death, 307, 310
Germany, its importance in music, 140, 144
Gesellschaft der Musikfreunde, gets Brahms' library after his death, 310, 313
Gershwin, George, his *Porgy and Bess,* 397, 403; his contributions to music, 402, 403; a Pulitzer Prize winner, 403; 569
Gershwin, Ira, lyric writer, brother of the preceding, 403
Gesualdo, Don Carlos, Prince of Venosa, as a madrigalist, 68; implicated in the murder of his wife, marries a member of the Este family, 69; 110
Gevaert, François Auguste, on Roman school of singing, 49
Gewandhaus concerts at Leipzig, 163, 238, 239, 279, 312, 338, 356
Geyer, Ludwig, stepfather of Wagner, 278
Ghislanzoni, Antonio, librettist, 292
Gianni Schicchi (Puccini), 294
Giannini, Vittorio, composer, 419
Gibbons, Christopher, organist of Westminster Abbey, 140
Gibbons, Orlando, madrigalist (*The Silver Swan*), organist at Westminster Abbey, 74; his music for virginals, 78; composed *fantasias,* 125; wrote for harpsichord, 138
Gibbs, Cecil Armstrong, 532
Gide, André, 493
Gideon, Miriam, composer, 451
Giesemann, Lieschen, 307, 308
Gigout, Eugène, 373
Gigue, 120
Gilbert, Henry Franklin Belknap, composer, 421
Gilbert, William Schwenk, librettist for Sullivan in light operas, 276
Gilberté, Hallett, composer, 424
Gilchrist, William Wallace, composer, 414
Gilman, Lawrence, on Griffes, 430; on Ruggles, 435; on Debussy, 472; on Stravinsky, 491, 496
Gilmore, Patrick Sarsfield, started a line of bandmasters, 405; wrote *When Johnny Comes Marching Home,* 406
Gilson, Paul, 528
Ginastera, Alberto, composer, 562
Gioconda, La (Ponchielli), with the *Dance of the Hours,* 293
Giordano, Umberto, his operas, 293
Giorni, Aurelio, composer, 457
Giorno de regno, Un (Verdi), 291
Giovanezza, by Giuseppe Blanc, became a national anthem under Mussolini, 105
Giraud, Albert, 501
Girl of the Golden West, The (Puccini), written for the Metropolitan Opera, New York, 294
Girl I Left Behind Me, The, 104
Giudiccioni, Laura, one of the *Camerata,* 111; wrote text of oratorio by Cavalieri, 113
Gladkowska, Constantia, 245
Glass, Louis, 527
Glazounoff, Alexander Konstantinovich, teacher, 454, 536
Gleason, Frederic Grant, 414
Gleichenstein, Count Ignaz von, 201
Glinka, Michael Ivanovich, his use of folk tunes, 99; and fairy tales, 346
Glinski, Mateusz, 525
Gloss in Arab music, 22
Gluck, Christoph Willibald, his attempts at blending poetry and music, 111; his first opera, *Artaserse,* a success, 173; marries Marianne Pergin, 173; receives the Order of the Golden Spur from the Pope, 173; his war with Piccinni, 174; contributions to opera, 174, 175; changed face of French opera, 275; in orchestration, 334; played musical glasses, 385; 130, 170, 172, 179, 190
Gniessin, Mikhail, 538
Goat Dance, 34
God Bless America, by Irving Berlin, 106
God Bless Our Soviet Motherland, patriotic song, 100
God Save the King, English national song, 105; first dated version written by Dr. Arne, 168
Godard, Benjamin, his *Berceuse* from *Jocelyn,* 298; 304
Godowsky, Leopold, pianist and composer, 456
Goethe, Johann Wolfgang von, cited, 145; on Mozart, 191; his meeting with Beethoven, 202; his poems set by Schumann, 238; and by Wolf, 322; 198
Götterdämmerung, Die (Wagner), 284, 286, 288
Goetschius, Percy, pianist, 425
Gogol, Nikolai Vasilyevich, 347
Goldberg Variations of Bach, 148
Golden Age of Catholic Music, created by Palestrina, 81
Golden Cockerel, The (*Le Coq d'Or*), by Rimsky-Korsakoff, 349
Golden Legend, The, cantata by Arthur Sullivan, 276
Goldman, Edwin Franko, bandmaster, 406, 407
Goldman, Richard Franko, composer, 448
Goldman Band concerts, supported by Murry and Charles Guggenheim, 459
Goldmark, Karl, his operas, 302; friend of Brahms, 311; taught Sibelius, 359; 419
Goldmark, Rubin, nephew of the preceding, taught Gershwin composition, 402; his pupils, 419
Goldoni, Carlo, dramatist, 531
Goldstein, Julius, teacher, 457
Goliards, or wandering clerics, named for Bishop Golias, 86
Golias, mystical bishop, supposed founder of the Goliards, 86
Golschmann, Vladimir, conductor, 339
Gombert, Nicolas, composer of secular music, 65, 66; a madrigalist, 70
Gomez, Antonio Carlos, his opera *Il Guarany,* 550
Gondoliers, The (Gilbert and Sullivan), 276
Gonzaga, Ferdinand, 71
Gonzaga, Vincenzo di, Duke of Mantua, received da Vinci as a lutenist, 110; engaged Monteverdi as court musician, who composed *Arianna* for him, 113, 114; his death, 114
Good-neighbor policy, and its cultural results, 543
Goodrich, John Wallace, organist, 410
Goossens, Eugene, conductor, 339, 510, 534
Gordon, Taylor, 424
Gorham, Joseph K., 401
Gossec, François Joseph, judge in opera contest, awarded prize to *La Vestale,* 269;

founded the Royal School of Singing in Belgium, 275; his orchestra, 334; 164
Gottschalk, Louis, son of Edward and Aimée Marie de Brasle, pianist-composer, 389; his contributions to music, 389
Gottschalk, Louis Moreau, Berlioz's opinion of him, 388, 389; Gilbert Chase's, 569
Goudimel, Claude, madrigalist, 70; victim of Huguenot massacre in Lyons, 70; 82
Gould, Morton, conductor, 341; as composer, 569
Gounod, Charles François, won the Prix de Rome, 297; his operas, other compositions, 297, 298; his orchestra, 336; 169
Gradus ad Parnassum of Clementi, 215
Graham, Martha, ballerina, 437
Grainger, Percy Aldridge, pianist and composer, 454; his interest in folk music, 455
Gram, Peder, 527
Gramophone, 588
Granados, Enrique, with his *Goyescas* created Spanish piano music, 363; made it into an opera, 364; killed during First World War, 364; 101, 362
Grand opera in New York, 387
Grande Duchesse de Gerolstein, La (Offenbach), 296
Grani, Alois, 139
Grass dance of the Indians, 9
Grassi, Cecilia, marries Johann Christian Bach, 162
Graun, Johann Gottlieb and Karl Heinrich, their repute as musicians, 159; 334
Graupner, Christoph, 146, 334
Graupner, Johann Christian Gottlieb, father of the American orchestra, 387
Gray, Cecil, his *History of Music* quoted, 74, 177; calls Haydn "first democrat" in music, 182; on Berlioz, 256, 259; on *Ariadne auf Naxos*, 303; his *A Survey of Contemporary Music* quoted on Richard Strauss, 325; comparison of Sibelius, 359, 360; on Schönberg, 500; on Van Dieren, 527
Greater Perfect System, 39
Greece, its musical culture, 14, 15, 32-35; keys and modes, 36, 37; confusion of musical terms, 40; instruments, 41; its losses to Rome, 41, 42; written notation, 51
Greek Genius and Its Meaning to Us, The (Livingstone), quoted, 33, 34
Green, Paul, 519
Green Grow the Lilacs, 397
Green Pastures, The, 397
Green Sleeves, 95
Greenfield, Alfred, conductor of the Oratorio Society of New York, 152, 390
Gregorian Chant, its development, 45-49; its return, 260
Gregory XIII, Pope, appoints Palestrina and Zoilo to reform church music, 81; 72
Gretchaninoff, Alexander, 464, 536
Gretchen am Spinnrade (*Marguerite at the Spinning Wheel*), Goethe's poem set to music by Schubert, 221, 222
Grétry, André Ernest Modeste, judge in opera contest, awarded prize to *La Vestale*, 269; founded *opera comique* in Paris, 275; 130, 167, 273
Grever, Mary, composer, 414
Grieg, Edvard, established a national style, 353, 354; character of his music, and his contributions, 355, 356
Griffes, Charles Tomlinson, composer, 417; studied with Humperdinck, 429; his compositions, 429, 430, 511; his early death, 429
Griffis, Elliot, composer, 449
Grillparzer, Franz, 219
Grimm, Julius Otto, friend of Brahms, 309, 311
Grofé, Ferdinand Rudolph (Ferde), and jazz, 402; his contributions to music, 403
Gropius, Manon, 507
Group of Six, 478, 481, 511, 524
Grove, Sir George, his description of Beethoven, 200; of his nephew Karl, 203
Grove's *Dictionary*, on Arab music, 21; on time value of notes, 56-58; on the motet, 61; on the madrigal in music, 62; on the recognition of Willaert, 66; on high art in music, 69; on the spirit of the Renaissance in music, 72; on settings of Latin poems, 72; on English folksongs, 94; on Monteverdi, 115; on the *concerto grosso*, 124; on the invention and development of the violin, 128, 129; on Corelli, 130; on clavier music, 138; on Bach's cantatas, 150; on *The Art of Fugue*, 152; on Wilhelm Friedemann Bach as a composer, 159; on Mozart's clavier concertos, 195; on Muzio Clementi, 215; on Chopin, 249; on *Tristan und Isolde*, 286; on Mahler's symphonies, 320; on Hugo Wolf, 321, 322; on Reger, 322; on Elgar's works, 332; on Brahms' orchestration, 336; Wallace on the orchestra, 337; on Grieg, 354; on Granados, 363; on Ravel, 481; on André Caplet, 484
Grovlez, Gabriel, composer and conductor, 485
Gruenberg, Louis Theodore, composer, 435; his contributions to music, 435, 436
Grünewald, Matthias, painter, 517
Grunn, Homer, his use of Indian tunes, 423
Grupo Renovación of Argentina, 561; of Cuba, 567
Guarany, Il, opera by Gomez, 550
Guarneri, Camargo, composer, 548, 557
Guarneri, Giuseppe Antonio, violin maker, 129
Guarneri, Pietro, pupil of the Amati, violin maker, 129
Guerrero, Pedro and Francisco, Spanish composers, 73, 546
Guggenheim, Murry and Charles, support Goldman Band concerts, 459
Guicciardi, Countess Giulietta, Beethoven dedicates his *Moonlight* Sonata to her, 202
Guido, *see* d'Arezzo
Guilmant, Alexandre, 374, 421
Guion, David Wendell Fentress, folksong collector, 397; use of Negro melody as source material, 433
Guiraud, Ernest, 372
Guise, Duke de, brings Lully to France, 169; 67
Guitar, revival of music for the, 561
Guntram, Richard Strauss' first opera, 302, 327
Gutenberg, Johann, inventor of movable type, 77
Gutiérrez, Manuel María, 554
Gutman, Hans, 518
Gypsies, influence of their music and dance, 97, 98

Haba, Alois, 521
Habanera, 13, 100
Habeneck, François Antoine, founder of the *Société des Concerts du Conservatoire*, 335
Hadley, Henry Kimball, composer and conductor, 340, 410; his compositions, 419, 420

Hadow, Sir William Henry, quoted from *Oxford History of Music*, 163, 164; on Viennese Period, 178; on Haydn's nationality, 178; on Beethoven's three periods, 206; calls Schumann "the most literary of composers," 235; the character of Schumann, 236; on Schumann's fantasy world, 237; declares Schumann was not wanted in England, 239; quoted from Grove's *Dictionary*, 258; on Smetana, 357, 358; 241
Hadrian, 42
Hänsel und Gretel (Humperdinck), 303, 304; on the radio, 573
Härtel, Dr. Hermann, 308
Haffner Symphony, 192
Hagen, Peter Albrecht van, composer, 385
Hagerup, Gesine, mother-in-law of Grieg, 353
Hagerup, Nina, Grieg's wife, 354
Hahn, Reynaldo, composer, 553
Hahn, Ulrich, first to print music at Rome, 77
Haieff, Alexei, composer, 449
Hail Columbia, by Joseph Hopkinson, 104
Haile, Eugen, composer, 424
Hale, Adam de la, composer of *Le Jeu de Robin et Marion*, regarded as the first comic opera, 89, 95
Hale, Philip, quoted on Loeffler, 427
Halévy, Jacques François, his grand opera *La Juive*, 275
Halffter Escriche, Ernesto, 528, 530
Halffter Escriche, Rodolfo, 561
Halle, Charles, conductor, 339
Hallen, Anders, 356
Hamburg Philharmonic Society, 312
Hamerik, Asger, Danish composer, 356
Hamerik, Ebbe, 527
Hamlet (Thomas), 298
Hammerstein, Oscar, 300
Hammerstein, Oscar, II, librettist, 397, 407
Hammond, John, 572
Hammond, Richard, composer, 448
Hammond, William Churchill, composer, 424
Hampton Choral Union, at Hampton University, Virginia, 423, 424
Handel, George Frederick, his use of the tune of *America*, 104; his method for the *concerto*, 124; his use of the concerto form, 130; organ contest with Domenico Scarlatti, 137; fought duel with Mattheson, 139, 155; era of modern music, 143; compared with Bach, 154, 155; goes to Italy, 155; settles in London and becomes a British subject, 156; as an opera impresario, 156; goes bankrupt, 156; statue erected to him in Vauxhall, 157; his work in opera and oratorio, 157-59; dies and is buried in Westminster Abbey, 157; 151, 160, 168, 172, 173, 177, 191
Handel and Haydn Society in Boston, 385, 386, 389, 409, 412
Handy, William Christopher, popularizer of blues, 404
Hanging the Washing on the Siegfried Line, by Kennedy and Carr, 106
Hans Heiling, opera by Marshner, 273
Hanslick, Eduard, friend of Brahms, 311; on Saint-Saëns, 328
Hanson, Howard, conductor and composer, 340; his opera *Merry Mount* produced at the Metropolitan, 443
Harback, Otto, 106
d'Harcourt, Mr. and Mrs. Raoul, 567
Hark! Hark! the Lark (Schubert), 222
Harmati, Sandor, composer, 458
Harmonica invented by Franklin a set of musical glasses, 385
Harmony, a new art, 123; Rameau's treatise, 136; system recognized along with the contrapuntal, 143
Harold en Italie (Berlioz), 257
Haroun-al-Raschid, 21
Harp, as a fundamental instrument, 16
Harpsichord, its various names, 133, 134; writers for the instrument, 135-38
Harris, Joel Chandler, 422
Harris, Roy, composer, 443; his gift of melody, 444; in radio, 574
Harris, Victor, composer, 424
Harrison, Guy Fraser, conductor, 340
Harrison, Lou, composer, 448
Harsanyi, Tibor, 523
Hart, Frederic, composer, 449
Hart, Moss, 519
Hartleben, Eric, 501
Hartmann, Johann Peter Emilius, "Father of Danish Music," 356
Hartmann, Victor, artist friend of Moussorgsky, dies, 351
Harty, Sir Hamilton, conductor, 339
Harvard Musical Association, 387; succeeded by the Boston Symphony Orchestra, 388
Hasse, Faustina Bordoni, prima donna in Handel's opera company in London, 156
Hasse, Johann Adolph, husband of the preceding, impresario with Porpora in London opera, 156; his repute as a musician, 159; in orchestration, 334; 160, 164, 172, 188, 191
Hassler, Hans Leo, famous as madrigalist, 73; 68
Hastings, Frank Seymour, composer, 424
Haubiel, Charles, composer, a classicist, 441
Hauptmann, Moritz, teacher of counterpoint, 232
Hausegger, Siegmund von, 328
Hawkins, John Isaac, patented an upright piano, 214
Hawley, Charles Beach, composer, 424
Hawthorne, Nathaniel, 391
Haydn, Franz Joseph, got inspiration in Gypsy music, 97; influence of Hungarian music, 98; *Kaiser* quartet is source of Austrian hymn, 105; forerunner of his "classic" sonata, 123; his nationality in dispute, 178; marries Maria Anna Keller, 179; appointed second *Kapellmeister* to the Esterhazys, 179, 180; his English tour under Salomon, 180, 181; Beethoven becomes his pupil, 181; wrote Austria's national anthem, 181; his contributions to music, 181, 182; first to use name "scherzo," 183; established the string quartet as chamber music, 183; his symphonies, 184; his opinion of Mozart, 186; his use of the *Singspiel*, 221; his orchestra, 334
Haydn, Johann Michael, brother of the preceding, 164, 178; succeeds his brother when his voice breaks, 179; one of Weber's first teachers, 271; 187
Haydn, Mathias, father of the composer, 178
Haydn and the Viennese Classical School, article by Guido Adler in *The Musical Quarterly*, 183
Haydn in England, article in *The Musical Quarterly*, by Marion M. Scott, 180
Haym, Nicola, librettist for Handel, 158
Haymarket Theater, London, 156
Hearn, Lafcadio, on jazz, 401
Hebbel, Friedrich, his legend of St. Genevieve used by Schumann, 239; 505
Hebenstreit, Pantaleone, his dulcimer, 213
Hebrews, their ancient music, 17-23

Hebrides Overture by Mendelssohn, 228, 230; as program music, 255
Heifley, Eugene, friend of MacDowell, 417
Hegel, George Wilhelm Friedrich, taught Mendelssohn, 227; 226
Heidenröslein, Das (*The Hedge Rose*), Goethe's poem set to music by Schubert, 221
Heifetz, Jascha, violinist, 573
Heimkehr aus der Fremde, Die (Mendelssohn), 230
Heine, Heinrich, his poems set by Schumann, 238; 222, 226
Heinrich der Vogler, by Löwe, 225
Heller, Stephen, figures as *Jeanquirit* in Schumann's *Davidsbund*, 237; romantic composer, 252
Hellerton, sound device, 589
Helsingfors Conservatory, 359
Henderson, William James, on Gombert as a secular composer, 66; his *Orchestra and Orchestral Music* quoted, 334; on the character of Miss Bauer's composition, 432; 391
Henley, William Ernest, 355
Henrici, Christian Friedrich (known as Picander), his texts used by Bach, and the satirical *Coffee Cantata*, 150; wrote *St. Matthew Passion*, 151
Henry III of Anjou, King of Poland, 249
Henry IV of France, his marriage to Marie de' Medici, 112; music at the wedding, 123
Henry VIII of England, secedes from the Roman Catholic Church in seeking divorce from Catherine of Aragon, 77, 78; ban on books, 95; acting by Children of the Royal Chapel, 117
Henry VIII Suite, by German, 331
Henschel, Georg, conductor, 341; conducted first concert of the Boston Symphony, 388
Hensel, William, his marriage to Fanny Mendelssohn, 228
Heracles, oratorio by Handel, 158
Herbert, Victor, cellist and composer, 340, 404; marries Theresa Foerster, 405; succeeded Gilmore as bandmaster, 405; his operas, 405
Herculaneum, by David, 297
Heritage of Music, The (Terry), quoted on Palestrina, 82; Holst quoted, 168
Hermes, invented the *chelys*, 40
Hernani (Hugo), starts a literary revolution, 218
Hero of Alexandria, 43
Hérodiade (Massenet), 300
Hérold, Louis Joseph Ferdinand, his *Zampa* and *Le Pré aux Clercs*, 275
Herr Oluff, by Löwe, 225
Herrera, Juan de, 553
Herreshoff, Constance Mills, composer, 424
Herriman, George, cartoonist (Krazy Kat), 428
Herrmann, Bernard, conductor and composer, 341, 449
Hertz, Alfred, conductor, 340, 402
Herz, Henri, pianist, 215, 246; his first concert in San Francisco in the "gold rush," 554
Herzogenberg, Heinrich, Freiherr von, and Elisabet von, friends of Brahms, 311
Heseltine, Philip, quoted on Vaughan Williams' works, 364. *See also* Warlock
Hess, Myra, 573
Hewitt, James, his opera *Tammany* for the Tammany Society in New York, 385
Heyman, Katherine Ruth, pianist and song composer, 431
Heyward, DuBose and Dorothy (*Porgy*), 397, 403
Heyse, Paul, his poems set by Wolf, 322
Hiawatha (Longfellow), made a cantata by Coleridge-Taylor, 331
Hier, Ethel Glenn, composer, 413
Hieronymus, Archbishop of Salzburg, in conflict with Mozart, 164; his character, 187
Higden, Ranulf, his *Policronicon* printed by Caxton, 77
Higginson, Henry Lee, founder of the Boston Symphony Orchestra, 388, 458
Hill, Edward Burlingame, on Charpentier, 300; on César Franck, 371; on d'Indy, 375; on Chausson, 375; on Chabrier, 375, 376; on Duparc, 376; on Fauré, 377; his study of French music, 428; some of his settings, 429; on Debussy, 471; on Ravel, 480; 409
Hill, Mabel Wood, composer, 413
Hill, Ureli Corelli, founder of the New York Philharmonic Society, 340, 388
Hiller, Ferdinand, his use of the *Singspiel*, 221; conductor at the *Gewandhaus*, 232; friend of Schumann and Wagner, 240; 163, 191, 246
Hindemith, Paul, his career and compositions, 516-18; 464
Hindus, their music and instruments, 23, 24
Hirsch, Louis, composer, 407
Hirschmann, Ira Arthur, founder of the New Friends of Music, 459
History of Music, A (Rowbotham), quoted, 4, 85; (Stanford and Forsyth), on Greek instruments, 41-43; on Heinrich Schütz, 140
History of Music, The (Gray), quoted, 74, 177, 256
History of Music (Pratt), quoted 172; (Landormy) quoted, 334
History of Musical Instruments, The (Sachs), 16
History of Orchestration, The (Carse), quoted, 114, 212, 231
Hochzeit, Die, Wagner's first attempt at drama, 279
Hochzeit des Camancho, Die (Mendelssohn), 227, 230
Hoeffding, F., 527
Hoerée, Arthur, 528
Hoffmann, Ernst Theodor Amadeus, 309, 517
Hofhaimer, Paul, 73
Hofmann, Josef, pianist, director of the Curtis Institute, 458
Hofmannsthal, Hugo von, librettos for Strauss, 302, 303
Holbrooke, Josef, 532
Holden, Oliver, composer, 385
Hollywood Bowl, Los Angeles, 459
Holmes, Augusta Mary Anne, 371
Holmes, Edward, on Mozart's ill luck, 187
Holst, Gustav, quoted from *The Heritage of Music*, 168; his work reflects English nationalism, 364, 532
Holyoke, Samuel, composer, 385
Holz, Carl, violinist, 201
Holzapfel, Anton, school friend of Schubert, 219
Holzbauer, Ignaz, 164, 191
Holzer, Michael, teacher of Schubert, 218
Home, Sweet Home, by Henry Carey, its first hearing in New York, in Payne's melodrama, *Clari*, 386
Homer, Sidney, composer, 424
L'Homme armé (*Man in Armor*), folksong, 63, 65

Honegger, Arthur, one of the *Group of Six*, 481; his compositions, 512
Hoogstraten, Willem van, conductor, 340
Hooker, Brian, wrote librettos of prize operas *Mona* and *Fairyland*, 411, 412
Hopak (Moussorgsky), 350
Hopekirk, Helen, composer, 413
Hopi Indians, their snake dance, 9
Hopkinson, Francis, first American composer, 104, 382, 383
Hopkinson, Joseph (*Hail Columbia*), 104
Horace, Roman poet, 43; his Odes set to music by German composers, 73
Horowitz, Vladimir, 573
Horsley, William, founded the *Concentores Sodales*, 169
Horsman, Edward, composer, 424
Horus, 15
Horwitz, Karl, pupil of Schönberg, 508
Housman, Rosalie, composer, 413
How Music Grew (Bauer and Peyser), quoted on hymns, 80; on Tartini, 130; on keyboards, 132; on Domenico Scarlatti, 137; on the duel between Handel and Mattheson, 155; on Mozart's death and burial, 189; 42, 48, 54, 96
Howard, John Tasker (*Our American Music*), quoted, 104, 105; his definition of an American composer, 379; on Chadwick, 410, 411; 386, 389, 423
Howe, Mary, her chamber music and orchestral works, 431
Howe, Walter, conductor of Chautauqua Choir, 463
Howells, Dorothy, 534
Howells, Herbert, 533
Howells, William Dean, 418
Huber, Hans, 420, 528
Hucbald, his form of the *Daseian* notation, 51; his musical writings, 54, 55
Hugh, the Drover, opera by Vaughan Williams, 364
Hugo, John Adam, composer, 425
Hugo, Victor, his *Hernani* starts a literary revolution, 218; a romantic in literature, 259; his *Angelo, Tyrant of Padua* used by Ponchielli for *Gioconda*, 293; 262
Huguenots, their massacre in Lyons, 70
Huguenots, Les (Meyerbeer), libretto by Scribe, 274
Huhn, Bruno, composer, 424
Huizar, Candelario, Indian composer, 560
Hull, Eaglefield, quoted on Schubert, 225; on Elgar, 331; on Satie, 482; on Scriabin, 488; on Cyril Scott, 533
Humboldt, Friedrich Heinrich Alexander von, 198, 226
Hummel, Johann Nepomuk, pupil of Mozart, 188; put up as pianist rival of Beethoven, 214; influence on Chopin, 249
Humoreske, by Schumann, 243
Humperdinck, Engelbert, his *Hänsel und Gretel*, 303; other operas, 304; his work on *Parsifal's* score, 304; 421
Humphrey, Doris, dancer, 437
Humphrey, Pelham, 167, 168
Hundred Years' War, 63
Huneker, James Gibbons, quotes Richard Strauss in his *Overtones*, 325
Hungarian folk music and dances, 98
Huss, Henry Holden, composer, and his father, George J., 418
Hutcheson, Ernest, pianist, 418; president of Juilliard Foundation, 459
Huth, Arno, 521
Huttenbrenner, Anselm, 219
Huybrechts, Albert, 528
Hymn of Independence of Brazil, written by Pedro I, 550
Hymn of Praise (*Lobgesang*), by Mendelssohn, 229-31
Hypodorian mode, 37, 48
Hypolydian mode, 37, 48
Hypomixolydian mode, 48
Hypophrygian mode, 37, 48
Hyppolyte et Aricie, opera by Rameau, 136

Ibert, Jacques, composer, received the Prix de Rome, 515
Ibsen, Henrik, his *Peer Gynt* set to music by Grieg, 354, 355
Idomeneo, King of Crete, opera by Mozart, 188, 192
"Immortal Beloved" of Beethoven, 201
Imperfections of Modern Music (Artusi), criticizes Monteverdi, 114
Imperial Konvict, royal choir school of Vienna, Schubert wins place in it, 218
Impressionism, in art and music, 468; its sweep over the musical world, 510 ff.
Impromptus of Schubert, 199
In a Persian Garden, by Liza Lehmann, based on the Rubáiyát of Omar Khayyám, 304
In Steppes of Central Asia (Borodin), 348
L'Incantesimo (Montemezzi), 296
Incas, their music, 11
L'Incoronazione di Poppea, Monteverdi's best-known opera, 115
Indian, in music and song, 8-13; influence in music, 421
Indians' Book, The (Curtis), quoted, 9
d'Indy, Vincent, on Wagner, 278; on César Franck, 370; served in Franco-Prussian War, 374; his orchestral works, 374, 375
Ingegneri, Marc Antonio, teacher of Monteverdi, 113
Institute of Musical Art, 391, 392; Juilliard Foundation, 459
Instrumental music, developed and in new forms, 143
Intermezzi of Brahms, 199; of Schumann, 242
Intermezzo (R. Strauss), 303
International Cyclopedia of Music and Musicians, 432
International Schubert Centennial Prize, 527
International Society for Contemporary Music (Paris section), 377; American section, 436, 401, 508; Polish section, 525, 535
Invitation to the Dance (Weber), 272
Iolanthe (Gilbert and Sullivan), 276
Iphigénie en Aulide, opera by Gluck that started battle with Piccinni, 174; English version with incidental music by Damrosch, 391
Iphigénie en Tauride, opera by Gluck, 173, 192; Piccinni writes opera on same text in contest with Gluck, 174
Ireland, John, 510, 533
Iris (Mascagni), 294
Irish folk music and dances, 96
Irving, Washington, on *Yankee Doodle*, 104
Isaak, Heinrich, known in Florence as Arrigo Tedesco (q.v.), composer of four-part vocal music, 73
Isamitt, Carlos, Chilean composer, 564
Islamey (Balakireff), 348
Israel in Egypt, oratorio by Handel, 158
Istel, Edar, his article "Schubert's Lyric Style" in *The Musical Quarterly*, 221
Italian folksong, characteristics, 102

Italian Symphony of Mendelssohn, 230
Italy, its lead in musical composition, 120
Ituarte, Julio, 552
Ivanhoe (Scott), used by Marschner for his opera *Der Templar und Jüdin*, 273
Ivan Sussanina (Cavos), 346
Ives, Charles, composer, 434

J. S. Bach, by Albert Schweitzer, quoted, 147
J. S. Bach: A Biography, by Charles Sanford Terry, quoted, 145, 146, 150
Jachimecki, Zdislas, on Chopin, 250, 252
Jacob, Max, 522
Jacob, Maxime, composer, 514
Jacobi, Frederick, composer, 419; his works, 437, 438
Jacobsen, Jans Peter, poet, 500
Jacques-Dalcroze, Emile, 528
Jadassohn, Salomon, professor of composition and orchestration at Leipzig Conservatory, 233
Järnefelt, Armas, Sibelius' *Valse Triste* written for one of his plays, 361
Jahn, Otto, quotes Emperor's comparison of quartets by Mozart and Haydn, 194; his points on Mozart's symphonies, 195; on his ideals, 196
James, Dorothy, composer, 413
James, Philip, conductor and composer, broadcasting over WOR, 340, 440
Jammes, Francis, 513
Janacek, Leos, his compositions, 524; 523
Janequin, Clément, French writer of secular music, first composer of program music, 66; a madrigalist, 70; his *Battle of Marignan* as program music, 255
Jannings, Emil, 589
Janssen, Werner, conductor, 340
Japan, conquering of Korea, 28; its music and instruments, 28, 29
Jarecki, Tadeusz, 526
Jarnach, Philip, 518, 519
Jaubert, Maurice, composer, 522
Jazz, a development of Negro rhythm, 399; its origin, 400, 401; classical, 402; makeup of the orchestra, 404
Jean-Aubry, Georges, quoted on the spread of the Russian School of music, 365
Jeanrenaud, Cecile, marries Mendelssohn, 229
Jeans, Sir James Hopwood, his *Science and Music*, 580
Jefferson, Thomas, President of the United States, 382; his dream of a private orchestra, 384
Jemnitz, Alexander, 523
Jenkins, B., his translation of Chinese philosophy of music from *Yok-Kyi*, 28
Jenny Jones, 96
Jeptha, oratorio by Handel, 158
Jessonda, opera by Spohr, 273
Jest, The, by Sem Benelli, used by Giordano for opera, 293
Jeu de Robin et Marion, Le (de la Hale), regarded as the first comic opera, 89, 95
Jeune, Claude Le, composer, 69, 116
Jeunesse d'Hercule, La (Saint-Saëns), 328
Jewels of the Madonna (Wolf-Ferrari), 295
Jirak, Karl Boleslav, composer, 525
Joachim, Joseph, violinist, 241, 307; his association with Brahms, 308, 309, 311
Jocelyn (Godard), 298
Johann Sebastian Bach Memorial, erected through the efforts of Mendelssohn, 148
"Johannes Kreisler, Junior," signature used by Brahms, 309
Johansen, David Monrad, 526
John the Deacon, on the *Antiphonary* of Gregory the Great, 47
John of Fornsete, 58
Johns, Clayton, composer, 424
Johnson, Hunter, composer, 449
Johnson, James Weldon, his *Book of American Negro Spirituals* quoted, 13, 395
Johnson, John Rosamond, brother of the preceding, composer, 424
Joio, Norman Dello, composer, 450
Jolie Fille de Perth, La (Bizet), 298
Jommelli, Niccolò, 172, 188, 191
Jones, Charles, composer, 449
Jones, Ifor, conducts Bach's *B minor Mass*, 152
Jongen, Joseph, 528
Jongleur de Notre Dame, Le (Massenet), 88, 300
Jonson, Ben, writer of masques, 117; his *The Silent Woman* adapted in libretto for Richard Strauss, 303
Joseffy, Rafael, pianist, 425, 437
Joseph, oratorio by Handel, 158; opera by Méhul, 275
Joseph II, Emperor of Austria, makes Mozart court composer, 189; dies, 193
Joseph Pulitzer Annual Scholarship, 460
Josquin des Prés, invented symbol for the sharp, 53; and the "crab" canon, 64; received title of "musical genius," 65; 66, 80
Josten, Werner, composer, 457
Jubal cited, 19
Judas Maccabaeus, oratorio by Handel, 158
Juilliard, Augustus D., his will created Juilliard Foundation, 459
Juilliard Foundation of the Institute of Musical Art, 459
Juive, La (Halévy), 275
Julian, Alexander, 386
Julien (Charpentier), a sequel to *Louise*, 300
Julius III, Pope, appoints Palestrina choirmaster of Cappella Giulia, 80
Julius Caesar, opera by Handel, 157
Junge Nonne, Die (Schubert), 222
Juon, Paul, 437, 536
Jupiter Symphony of Mozart, 195, 196

K-K-K-Katy (O'Hara), 105, 407
Kabalevski, Dmitri, 538, 540
Kahn, Gustave, 469
Kahn, Robert, composer, 328
Kaiser Quartet, by Haydn, source of Austrian hymn, 105, 181
Kalbeck, Max, biographer of Brahms, 311
Kalestenius, Edwin, 527
Kalkbrenner, Friedrich Wilhelm Michael, pianist, 215, 246
Kaminsky, Heinrich, 518, 519
Kampf und Sieg, cantata by Weber after Waterloo, 345
Kandinsky, Wassily, on Schönberg, 504
Kant, Immanuel, 198
Karasowski, Moritz, biographer of Chopin, 249
Karel, Rudolph, 523
Karlowicz, Mieczyslav, 525
Kassites, their music, 14
Kaun, Hugo, composer, 328
Keiser, Reinhard, began real German opera, 118; his "theatrical passion" a failure, 151
Keiser's Opera House, Hamburg, 155
Keller, Gottfried, poems set by Wolf, 322
Kelley, Edgar Stillman, composer, and his wife, Jessie Stillman Kelley, 414

Kelpius, Johann, installed an organ near Philadelphia, 382
Kennedy, James, 106
Kern, Jerome, composer, 106, 407
Kerner, Justinus Andreas Christian, his poems set by Schumann, 238
Kernochan, Marshall, song writer, 424
Kerr, Harrison, composer, 449
Kerrl, Kaspar, composition teacher, 141
Kewerich, (Beethoven), Maria Magdalena, mother of Ludwig van Beethoven, 198
Key, Francis Scott, his *Star-Spangled Banner* written during War of 1812, set to *Anacreon in Heaven*, 104
Keyboard instruments, types and actions, 132, 133
Keys of the Greek scales, 36, 37
Khachaturian, Aram, 537, 539, 540
Khedive of Egypt, for whom Verdi wrote Aida, 201
Kienzl, Wilhelm, his operas, 302
Kinderscenen of Schumann, 199, 238, 242
Kindler, Hans, conductor, 339
King Lear (Berlioz), 257; (Balakireff), incidental music, 348
King's Theater, The, in London, 162
Kingdom, The, oratorio by Elgar, 331
Kingsley, on the origin of the term jazz, 401
Kirchner, Theodor, friend of Brahms, 311
Kirkpatrick, John, pianist, 434
Kjerulf, Halfdan, Norwegian composer, 356
Klavierbüchlein von Anna Magdalena Bach, two books of easy pieces for clavier by Bach, 145
Kleiber, Erich, conductor, 340, 506
Klein, Bruno Oscar, pianist, 425
Kleinsinger, George, composer, 453
Klemperer, Otto, conductor, 341
Klopstock, Friedrich Gottlieb, 222
Kneisel, Franz, 392
Kneisel Quartet, 392
Knipper, Lev, 538, 540
Kobbé, Gustave, on Mozart, 190; on the electric piano, 586
Kochanski, Paul, violinist, 525
Kodály, Emma, on Hungarian folk music, 98
Kodály, Zoltan, on Hungarian folk music, 98, 361, 523
Koechlin, Charles, teacher and composer, 484; 378
Koemmenich, Louis, song writer, 424
König Alfred, opera by Raff, 263
Königskinder, Die (Humperdinck), 304
Körner, Karl Theodor, his war songs set by Weber, 345
Kogel, Gustav, conductor, 340
Koller, Maria (Mrs. Mathias Haydn), mother of Franz Joseph, 178
Korea, conquered by Japan, 28
Korngold, Erich Wolfgang, 464, 520
Kosa, George, 523
Kostelanetz, André, conductor, 340
Koussevitzky, Serge, conductor, 339; Foundation in memory of his wife, Nathalie, 462, 523; in radio, 574
Koutzen, Boris, violinist, composer, 449
Kovanshchina (Moussorgsky), revised by Rimsky-Korsakoff for publication, 350, 351
Kramer, Alec, 106
Kramer, Arthur Walter, song writer, 449
Krasner, Louis, violinist, 507
Krehbiel, Henry Edward, translated Thayer's source book on Beethoven's life, 203; his *Afro-American Folk Songs* quoted, 395; on Foster, 398
Krein, Alexander and Gregor, 538
Kreisler, Fritz, violinist, 424, 573
Kreisleriana of Schumann, 238, 242
Krenek, Ernst, writes on twelve-tone technic, 503; his use of it, 519; 464
Kretschmar, Hermann, 410
Kretschmer, Edmund, 302
Kreuger, Karl, conductor, 339
Kreutzer, Rudolph, to whom Beethoven dedicated a sonata, 209, 233
Kreutzer Sonata of Beethoven, dedicated to Rudolph Kreutzer, 206, 209, 233; 211
Kricka, Jaroslav, 523
Krishna, Hindu god, invented the flute, 23
Kriukow, Vladimir, 537
Kroeger, Ernest, composer, 415
Krumpholz, Wenzel, 201
Kubic, Gail, composer, 449
Künnecke, Eduard, 510
Kuhac, Dr. Franz Xaver, on Haydn's nationality, 178
Kuhnau, Johann, composer for the clavier, 138, 141; his *Bible Sonatas* as program music, 255
Kuhreigen, Der (Kienzl), 302
Kullervo (Sibelius), based on the national epic *Kalevala*, 359
Kuntzsch, Johann Gottfried, first teacher of Schumann, 235
Kunwald, Ernest, conductor, 340
Kurenko, Maria, 573
Kurtz, Efrem, conductor, 340
Kurz, Felix, actor, gives Haydn a commission for an opera, 179

Lachmund, Carl Valentine, 264, 425
Lachner, Franz, on Schubert's death, 220
Laciar, Samuel Line, his article *The Chamber-Music of Franz Schubert* in *The Musical Quarterly* quoted Beethoven's quartets, 207
La ci darem la mano (Mozart), Variations on the air by Schumann, 237, 245
Ladmirault, Paul Emile, composed an opera at fifteen, 484; 378
La Fontaine, Jean de, fabulist, 170
La Forge, Frank, composer, 424
Lajtha, Ladislas, 523
Lakmé (Delibes), 299
Lalla Rookh (David), 297
Lalo, Victor Antoine Edouard, his opera *Le Roi d'Ys*, 299; his development of instrumental music in France, 370
Laloy, Louis, on Fauré, 376
Lamartine, Alphonse Marie Louis, 262, 265
Lamas, José Angel, composer, 553
Lambert, Constant, 480, 534, 535
Lambord, Benjamin, pianist, 425
Lament of Ugolino (Dante), set to music by Count Bardi and Galilei, 112
Lamoureux, Charles, conductor, 339, 372
Landaeta, Juan and José Luis, 553
Landormy, his *History of Music* quoted, 334
Landowska, Wanda, pianist, 530
Lane, Eastwood, composer, 415
Lang, Benjamin James, composer, 409
Lang, Margaret Ruthven, composer, daughter of the preceding, 400, 413
Lang, Paul Henry, his *Music in Western Civilization* quoted, 54; article in *The Musical Quarterly* quoted, 64; on the *concerto*, 124; on Giovanni Gabrieli, 139; on Liszt quoted from *The Musical Quarterly*, 266
Lange, Francisco Curt, on Villa-Lobos, 555; 563, 568
Langgaard, Rudolph, 527

Lanier, Mrs. Harriet, responsible for the society of the Friends of Music, her death, 459
Lanier, Sidney, 427
Laparra, Raoul, 529
La Prade, Ernest, 574
Lassen, Edward, 263, 356
Lasso, Orlando, in Munich, 64, 73; among madrigalists, 68; his career, 70-72; his death, 72; 74, 80
Last Paradise, The (Powell), quoted on Bali, 30, 31
Last Time I Saw Paris, The, by Kern and Harback, 106
Laufer, Beatrice, composer, 451
Lavignac, Alexandre Jean Albert, on "Wagnerian mythology," 284
LaViolette, Wesley, composer, 449
Law, Andrew, composer, 385
Lawes, Henry, his *Comus* and *The Siege of Rhodes,* 167
Lawrence, Marjorie, 573
League of Composers, 459-61, 537, 569
Lecocq, Alexandre Charles, his *Mamselle Angot,* 296
Leconte de Lisle, Charles Marie René, 377
Lecuna, Juan, composer, 568
Lecuona, Ernesto, composer, 566
Lederman, Minna, editor *Modern Music,* 461
Legend of Joseph, The, ballet pantomime by Richard Strauss, 303, 327
Legend of St. Elizabeth (Liszt), 264
Legrenzi, Giovanni, developed the aria and recitative, 115; 166
Lehmann, Lili, 391
Lehmann, Liza, her compositions, 304
Lehmann, Lotte, 573; on the radio, 578
Leichtentritt, Hugo, on Chopin, 252; on atonality, 501
Leinsdorf, Erich, conductor, 339
Leipzig, Bach appointed cantor at St. Thomas' church, 145, 146; Conservatory heads, 232, 233, 239
Leipzig, Battle of, 345
Leitmotif, employed by Liszt, 265; by Wagner, 283; by Humperdinck, 304
Le Jeune, Claude, *see* Jeune
Lekeu, Guillaume, 371, 376
Lelio (Berlioz), 256
Lenau, Nikolaus, 326
Lenox String Quartet, 458
Lenz, Wilhelm von, his *Beethoven and His Three Styles,* 206
Leo X, Pope (Giovanni de' Medici), interest in comedy, 109; 110
Leo, Leonardo, 167
León, Tomás, 551
Leonard, Clair, composer, 450
Leoncavallo, Ruggiero, the arias of his *I Pagliacci,* 294; wrote *Zaza,* 294; 293
Léonin, 12th century organist, 373
Leoninus, his church services *Magnus Liber,* 56
Leonora, first opera by an American, 387
Leonora, or Conjugal Love, by Bouilly, source of Beethoven's *Fidelio,* 211
Leonore Overtures of Beethoven, 211
Leopold, Prince of Anhalt-Cöthen, appoints Bach as *Kapellmeister,* 145; marries, 146
Leroux, Xavier, pupil of Dubois and Massenet, 301
Leschetizky, Theodor, piano teacher, 364, 420
Lesser Perfect System, 40
Lesueur, Jean François, 256, 275
Lesure, Daniel, 515
Letelier, Alfonso, Chilean composer, 504
Levant, Oscar, musical humorist, 449
Levi, Hermann, conductor, 338
Levy, Heniot, composer, 425
Lewis, Ted (Theodore Lewis Friedman), make-up of his band, 401
Lewisohn, Irene, 430
Leyen, Rudolf von der, friend of Brahms, 311
Libby, William, composer, 385
Lichnowsky, Prince Karl, invites Beethoven to his home, 200; settles an annuity on him, 208
Liebestod, finale of Wagner's *Tristan und Isolde,* 286
Liebesverbot, Das, Wagner's musical version of Shakespeare's *Measure for Measure,* 279
Liebling, Emil, pianist, 425
Lied von der Erde, Das (Mahler), 321
Lieder, their various forms, 221
Liederkreis (Song Cycle), by Schumann, 238
Liége, Jacques de, writer on music, 58
Liége Conservatory, 366
Lieurance, Thurlow, a recruit to Indian lore, 423
Life for the Tsar, A (Glinka), 346
Life of Johannes Brahms (May) quoted, 310
Lili Marlene, adapted by Phil Park and Mack David, 106
Lilienthal, Abraham W., composer, 425
Lilliburlero, ascribed to Henry Purcell, used by English in World War II in France and Holland, 106; 95
Lily Dale, 104
Lind, Jenny, 356, 389
Lindberg, Oskar, 526
List, Kurt, on Schönberg, 504
Liszt, Adam, father of Franz, dies, 260
Liszt, Franz, got inspiration in Gypsy music, 97, 266; cited, 145; his use of the *étude,* 214; his debt to Mendelssohn, 230; used Paganini's compositions for piano works, 233; his performances of *Manfred,* 240; his early life, 260, 261; intimacy with Countess d'Agoult, 262; supplied the money for the Beethoven Memorial, 263; his development of the tone poem, 265; his works, 265, 266; produced *Lohengrin,* 280; his death, 264; 137, 215, 246, 255
Little Organ Book, by Bach, 148
Livingstone, Richard Winn, his *Greek Genius and Its Meaning to Us* quoted, 33, 34
Lobkowitz, Prince Ferdinand Philipp, music lover, 172, 173, 200, 209
Lobo, Elias Alvares, 551
Locatelli, Pietro, violinist, 130
Locke, Matthew, writer of *Psyche, The Tempest,* and *Macbeth,* 167, 168
Lockwood, Normand, composer, 450
Lodoiska, opera by Cherubini, 268
Loeb, John Jacob, 106
Loeffler, Charles Martin, his use of the viola d'amore, 128; a new voice in music, 426; his compositions, 427; 511
Loeillet, Jacques, composer for flute and harpischord, 135
Loeillet, Jean Baptiste, clavecinist, 134; his confused pedigree, 135
Loesser, Arthur, 106
Londonderry Air, 96
Löwe, Karl, as balladist, 225
Logroscino, Nicola, 167
Lohengrin (Wagner), 263, 279-81, 284
Lomax, John Avery, 397
Lombardy, I (Verdi), 291

London Philharmonic, got one of Beethoven's worst scores, 203
Long, John Luther, 294
Long, Long Trail (Eliot), 407
Longfellow, Henry Wadsworth, his *Hiawatha* made a cantata by Coleridge-Taylor, 331
Loomis, Harvey Worthington, composer, 421
Lopatnikoff, Nicolai, 464
Lopez, Vincent, on jazz, 401
Lorelei, fragments (Mendelssohn), 230
Lorenzo the Magnificent, 73, 108, 109
Lortzing, Gustav Albert, his operas, 302
Lost Chord, The, by Arthur Sullivan, 276
Lost Paradise, The, opera by Rubinstein, 263
Lotti, Antonio, an occasional madrigalist, 70, 115; 155, 167
Louis XII of France, 66
Louis XIV, 104, 135, 169
Louis XVI, 136
Louise (Charpentier), 300
Lourié, Arthur, 464, 538
Louys, Pierre, 431
Love for Three Oranges, The (Prokofieff), 536, 537
Love song, the interest of the troubadour and trouvère, 89
Lover, Samuel, grandfather of Victor Herbert, 404
Low, Seth, college president, 417
Lowell, Amy, 429
Lower Rhine Festival, conducted by Mendelssohn, 228
Lucas, Clarence, composer, 424
Lucia di Lammermoor (Donizetti), based on Scott's novel, 270
Lucio Silla, opera by Mozart, 192
Luckstone, Isidore, composer, 424
Lucrezia Floriani, novel by George Sand, 247
Ludwig, Duke of Württemburg, employs von Weber as secretary, 271
Ludwig II, King of Bavaria, 281
Ludwig's Wedding Journey, opera by Lassen, 263
Luening, Otto, composer, 450, 569
Luisa Miller (Verdi), 291
Lully, Jean Baptiste, his operas printed by the Ballards, 77; possible writer of the tune of *America,* 104; responsible for the French *overture,* 123; as clavecin player, 134; became czar of music in France, 169; his contribution to the art of opera, 170; his use of the orchestra, 334; his death, 170, 171; 110, 135, 136, 167, 169, 171
Lummis, Charles Fletcher, 394
Lupot, Nicholas, violin maker, 129
Luther, Martin, his part in church reform and musical restoration, 79, 140, 346; 73, 77, 80, 102, 144
Lydian mode, 36, 37, 48
Lynes, Frank, composer, 424
Lyon, James, composer, 382; his *Urania* collection of psalms and hymns, 386; founded Musical Fund Society in Philadelphia, 386
Lyric theater, developing in an opera form, 451

Macbeth, opera by Locke, 167; symphonic poem by Richard Strauss, 326
MacDonald, Jeanette, on the radio, 578
Macdonald, William, of the Bostonians, 405
MacDowell, Edward Alexander, pupil of Raff, 323, 416; married Marian Nevins, 416; his monument in Peterborough, N. H., 417; his compositions, 417, 418
MacDowell Club of New York, 417, 459
Macfarren, Sir George Alexander, 331
Macfarren, Walter Cecil, 331
MacFayden, Alexander, composer, 425
Machaut, Guillaume de, French composer, 59; first to use music as an art expression, 61; his innovations in composition, 61
MacKaye, Percy, poet, 412, 421
Mackenzie, Alexander Campbell, 331
MacLeish, Archibald, poet, 439
McBride, Robert, composer, 449
McCoy, William J., composer, 415
McDonald, conductor and composer, 450, 569
McEwen, Sir John Blackwood, 534
McHugh, James, 106
McKinley, Carl, composer, 449
McLain, Margaret Starr, composer, 451
McPhee, Colin, composer, 449, 589
Mad Musician, The, condensed version of Schauffler's *Beethoven: The Man Who Freed Music* quoted, 199, 200; quotes Bettina Brentano on Beethoven, 202; on Beethovenism, 205
Madam Butterfly (Puccini), by John Luther Long and David Belasco, 294
Madame Chrysanthème (Messager), 301
Madame Favart (Offenbach), 296
Madrigal Society, London, 163
Madrigals, characteristic of the Florentine composer, 62; famous composers in the form, 67-70; eclipsed in 17th century, 70; introduced in England, 78; their addition of musical instruments, 122
Mädchen vom Lande, Das (Suppé), 296
Maeterlinck, Maurice, 503
Maganini, Quinto, composer, 449
Magdeburg, had first organ with keyboard, 50
Maggi, 108
Maggini, Giovanni Paolo, violin maker, 128, 129
Magic Flute, The (*Die Zauberflöte*), opera by Mozart, 193, 194; started German opera, 272
Magnard, Alberic, composer, a pupil of d'Indy, 484; 373
Magnificat, by Bach, 151
Mahler, Gustav, his symphonies, 320; conducted New York Philharmonic and Metropolitan Opera, 320; his death, 320; 468
Maid of the Mill, ballad opera by Samuel Arnold, 169
Mains, Robert le, quoted in Rowbotham's *History of Music,* 85
Mala Vita, Giordano's first opera, 293
Maley, Florence Turner, composer, 424
Malifatti, Therese, loved by Beethoven, 202
Malibran, Marie Felicita, daughter of Manuel Garcia, 387
Malipiero, Gian Francisco, 365, 510, 531
Mallarmé, Stéphane, 469
Malling, Otto, Danish composer, 356
Malvezzi, Cristofero, of the *Camerata,* 111
Mamselle Angot (Lecocq), 296
Man in Armor, The (*L'Homme armé*), folksong, 63, 65
Man Without a Country, The (Damrosch), 391
Mandyczewski, Eusebius, friend of Brahms, 311
Manet, Edouard, 468
Manfred, Byron's poem set by Schumann, 240, 242; symphony by Tchaikovsky, 330
Manhattan Symphony Orchestra, 419
Mann, Thomas, on Wagner, 282

Mannheim School of symphonists, 164
Manney, Charles Fonteyn, composer, 424
Manning, Kathleen Lockhart, composer, 414
Manns, Sir August, conductor, 339
Manon (Massenet), 294, 300
Manon Lescaut (Puccini), based on story by Prévost, as was the preceding opera, 294
Manru (Paderewski), 364
Mantua, Duke of, *see* Gonzaga
Manuel, Juan, 552
Manuel, Roland, composer and critic, 479, 515, 522
Manuel de Falla and Spanish Music (Trend), 100
Manziarly, Marcelle de, composer, 451
Marcello, Benedetto, developed the aria and recitative, 115; 155, 167
Marcellus II, Pope, admonishes Papal Choir to sing more clearly, 81
Marchand, Jean Louis, clavecinist, 134, 171
Marching Along, autobiography of Sousa, 406
Marcotone (Maryon) quoted, 23
Marek, Czeslaw, 526
Marenzio, Luca, madrigalist, 68; one of the *Camerata*, 111; his attempt to reproduce ancient drama with *Combat of Apollo and the Dragon*, 111
Marie Antoinette, guillotined, 105
Marimba bands of Central America, 454
Marine Band, Sousa as conductor, 406
Maritana (Wallace), 276
Marius of Paris, made a harpsichord with hammers, 213
Markiewitz, Igor, 538
Marks, G. W., pseud. used by Brahms in arrangements, 308
Marlowe, Christopher, 117
Marmontel, Antoine François, 416
Marot, Clément, French poet, 70; set the psalms to music, 77
Marouf (Rabaud), 301
Marriage-Broker, The (Moussorgsky), 350, 351
Marriage of Figaro, The (Mozart), 189, 194
Marschner, Heinrich August, opera composer, 239; wrote fifteen operas, 273
Marseillaise, La, French Revolution song by Rouget de Lisle, 105; its use by Schumann, 238
Marsick, Martin Pierre Joseph, 304
Marsyas, the Phrygian, opponent of Apollo, 38
Martha (Flotow), 296
Martini, Giovanni Batista (Padre), composer for the violin, 130; comes into Mozart's life, 187, 188; invited to Russia, 340; 162, 195
Martinu, Bohuslav, composer, 464, 524, 525
Martucci, Giuseppe, 530
Marty, Georges, 374
Marx, Burle, Brazilian composer, 558
Marxsen, Eduard, teacher of Brahms, 307
Mary, Queen, ban on books, 95
Maryon, Edward, his *Marcotone* quoted, 23
Masaniello or *La Muette de Portici* (Auber), 275
Mascagni, Pietro, won Sonzogno competition with *Cavalleria Rusticana*, 293, 294
Mason, Daniel Gregory, nephew of William Mason, quoted on Schubert's C major Symphony and on his instrumentation, 224; his *Romantic Composers* quoted on Mendelssohn, 227; on Chopin, 249; on Berlioz, 250; on Liszt, 262; on Grieg, 355; 390
Mason, Lowell, Father of American Church Music, 389
Mason, William, pianist, son of the preceding, 388-90
Masque in England, developed from the carnivals in Italy, 117
Massenet, Jules Émile Frédéric, his opera *Le Jongleur de Notre Dame*, 88, 300; his *Manon* based on story by Prévost, 294, 300; characteristics of his work, 299
Mass in G Minor (Vaughan Williams), 364
Massine, Leonid, choreographer, 489
Master Musicians of the French Renaissance, 77
Master Raro, character in Schumann's *Davidsbund*, 237
Materna, Mme. Amalie, 390
Mathews, William Smith Babcock, composer, 390
Matisse, Henri, 489
Matona, Lovely Maiden, madrigal by Lasso, 72
Matrimonio Segreto, II (Cimarosa), 269
Mattheson, Johann, music historian and composer, fought duel with Handel, 139, 155; a reply by Bach, 150; 151, 160
Mauduit, Jacques, composer and madrigalist, 69, 70, 116
Maximilian II, Emperor, 71
Maximowich, Maria, 573
May, Florence, her *Life of Johannes Brahms* quoted, 310
May-pole dances in England, 95
May Queen, The, a pastoral by Sterndale Bennett, 231
Mayrhofer, Johann, Austrian poet, 220, 221
Mazarin, Jules, Cardinal, introduces opera into France, 116, 169, 170
Measure for Measure (Shakespeare), turned musically by Wagner, 279
Meck, Mme. Nadejda von, makes annual allowance to Tchaikovsky, 329; employs Debussy as pianist, 469
Medea, opéra comique by Cherubini, 268; opera by Damrosch, 391
Medici, their influence on learning, 77
Medici, Catherine de', and *Le Ballet de la Reine*, at the Palais du Louvre, 116
Medici, Giovanni de', *see* Leo X
Medici, Marie de', her marriage to Henry IV of France, 112; her advent in France stimulates opera, 116; music at her wedding, 123
Medtner, Nicholas, 536
Mefistofele (Boito), 293
Méhúl, Étienne Nicholas, judge in opera contest, awarded prize to *La Vestale*, 269; 275
Meissen, Heinrich von, said to have founded the *Meistersinger* system, 91
Meistersinger, drew up rules for the writing of music, 91
Meistersinger von Nürnberg, Die (Wagner), 91, 150, 280, 281, 285-87, 327
Mel, Rinaldo del, 82
Melartin, Erik, 361
Melchior, Lauritz, 573; on the radio, 578
Melenis (Zandonai), 295
Mellers, W. H., 535
Melton, James, on the radio, 578
Melzi, Count, 173
Men of Harlech, 96
Mendelssohn, Moses, philosopher and historian, grandfather of Felix, 226
Mendelssohn-Bartholdy, Fanny, Paul, Rebecka, 226, 227; death of Fanny, 227, 230
Mendelssohn-Bartholdy, (Jakob Ludwig) Felix, his early life, 226; translated Terence's *Andria* for university entrance, 227; became director of the *Gewandhaus*

Orchestra in Leipzig, 228; met Schumann, 228, 238; married Cecile Jeanrenaud, 229; promoted erection of the Johann Sebastian Bach Memorial, 148; studied Bach's scores, 152; *Midsummer Night's Dream* comparison, 223; his contributions to music, 230; his orchestration, 231, 336; figures as *Felix Meritis* in Schumann's *Davidsbund*, 237
Mendelssohn Glee Club, 392
Meneses, Carlos, 551
Mengelberg, Willem, conductor, 340, 527
Menotti, Gian-Carlo, composer, 456
Merelli, Signor, manager of La Scala in Milan, 291
Merikanto, Aarre, 527
Merimée, Prosper, his novel made into opera *Carmen*, 298
Merry Mount, opera by Hanson, produced at the Metropolitan, 443
Merulo, Claudio, choirmaster, 67
Mesmer, Dr., 385
Messager, André, his operas, 301
Messe Solennelle of Rossini, 270; of Gounod, 298
Messiaen, Olivier, organist, 514, 515
Messiah, oratorio by Handel, given at University of Pennsylvania, 383; 158, 160, 181, 384
Metastasio, Pietro Antonio Domenico Bonaventura, librettist for Handel, 158; wrote libretto for Gluck's *Artaserse*, 173; 179, 292
Meter, its development, 56-58
Metropolitan Museum of Art, 24, 213
Metropolitan Opera, revival of Verdi's *Luisa Miller* and *Simon Boccanegra*, 291; *The Girl of the Golden West* written for it, 294; presents *The Fair of Sorotchinsk*, 351; offers prize of $10,000 for best American opera, 411; Hadley's opera, 419, 420; ballet *Dance in Place Congo*, 421; *Shanewis*, 422; *Emperor Jones*, 436; 303, 304, 390
Metternich, Mme. de, influenced production of *Tannhäuser* in Paris, 280
Mexican music, 559-61
Mey, Lev Alexandrovich, 349
Meyer, Bernard van der Sigtenhorst, 527
Meyerbeer, Giacomo, his orchestra, 335; 158, 233, 246, 296
Miaskowski, Nicolai, 537
Michelangelo Buonarroti, 77, 289
Mickiewicz, Adam, friend of Chopin, 251
Micrologus of Guido, 54
Midsummer Night's Dream, its parody on *Damon and Pythias* (set by Mendelssohn), 117, 230, 231; a comparison with Schubert, 223; 335, 336
Mighty Fortress Is Our God, A, Luther hymn, 79
Mignon (Thomas), 298
Mignone, Francisco, Brazilian composer, 557
Migot, Georges, 515
Mihailovsky, M., 347
Mihalivici, Marcel, composer, 522
Mihalkov, S., 100
Mikado, The (Gilbert and Sullivan), 276
Mildenberg, Albert, composer, his lost opera, 420; his early death, 420
Milhaud, Darius, one of the *Group of Six*, 481; driven to America by war, 512; his compositions, 513, 514; 464
Milioukov, Antonina, marries Tchaikovsky, 329
Military March (Schubert), 223
Millard, Harrison, song writer, 424
Milligan, Harold Vincent, on Stephen Foster, 398, 399
Mills, Charles, composer, 459
Mills, Sebastian Bach, pianist, 425
Milton, John, father of the poet and a composer, 75
Milton, John, his masque *Comus* set to music by Henry Lawes, 167
Milton, opera by Spontini, 269
Minnesingers of Germany, their decline, 90; 10, 284
Minstrel, or itinerant musician, spreading musical growth, 84; frowned on by the Church at first, 87
Miracle, spectacle by Reinhart with Humperdinck's music, 304
Miracle and mystery plays, 108; earliest forms of drama in England, 117
Mireille (Gounod), 297
Miriam's Song of Triumph (Schubert), 223
Miserere (Verdi), 291
Missa Solemnis of Beethoven, 205
Mithridates, King of Pontus (Mozart), 192
Mitropoulos, Dimitri, conductor, 340
Mixolydian mode, 37, 48
Mlada (Rimsky-Korsakoff), 349
Modern music, its emergence, 143
Modern Music, organ of the League of Composers, 461, 503, 504
Modern French Music (Hill) quoted on Franck, 371
Moderwell, Hiram Kelly, his *Art of Music* quoted on Dvorak and Sibelius, 359
Modes of the Greek scales, 36, 37, 48
Moericke, Edouard, his poems set by Wolf, 322
Mohammed cited, 21
Molière, Jean Baptiste Poquelin, 170, 303
Molnar, Ferenc, 452
Mombert, Alfred, 505
Moments Musicaux (Schubert), 223
Mompou, Federico, 530
Mona Lisa (Schillings), 301
Moncayo, Pablo, 559
Monet, Claude, 468
Monk of Montaudon as trouvère, 89
Monro, David Binning, musically interpreted Greek scores, 35
Monsigny, Pierre Alexandre, 167, 274
Montagu-Nathan, Montagu, his *Contemporary Russian Composers* quoted, 347
Montemezzi, Italo, his opera *L'Amore dei tre re*, 293, 295; broadcast a new opera, *L'Incantesimo*, 296
Montero, José Angel, 553
Monteux, Pierre, conductor, 339; in radio, 574
Monteverdi, Claudio, as a madrigalist, 68, 69, 114; turned to opera, 69; his influence in that medium, 113; composed *Arianna* for Duke of Mantua, 114; his orchestral innovations, 115; becomes a monk, 115; his death, 115; 71, 157, 166, 170, 333
Montpensier (Anne Marie Louise d'Orléans), Mlle., employed Lully as kitchen boy, 169
Moonlight Sonata (Beethoven), dedicated to Countess Guicciardi, 202
Moor, Emanuel, 572
Moore, Douglas, composer, head of musical department of Columbia, 439
Moore, Grace, on the radio, 578
Moore, Mary Carr, composer, 425
Morales, Cristobal, Spanish composer, 73, 546
Morales, Malesio, 552
Morales, Olallo, 527
Morax, René, 512
Morillo, Roberto García, composer, 562

Moross, Jerome, composer, 450
Morley, Thomas, his improvement on descant, 56; introduced the vocal ballet, 74; granted right to print and sell music, 78; on contrasts in music, 120
Morris, Harold, composer, 432, 433
Morris, Reginald Owen, 535
Morris Dance of the 15th century, 95
Mort de Sardanapale, La, won Prix de Rome for Berlioz, 256
Mortari, Virgilio, 532
Morzin, Count Ferdinand Maximilian, makes Haydn conductor of his orchestra, 179
Moscheles, Ignaz, painist, teacher of Mendelssohn, 214, 232; 219, 227, 230, 246
Moses and the Children of Israel in song, 18
Mossoloff, Alexander, 537
Moszkowski, Moritz, piano teacher, 364
Motets, derivation, 61
Mottl, Felix, conductor, 338
Mount of Olives, The (Beethoven), 205
Moussorgsky, Modest Petrovich, his use of folk tunes, 99; one of the "Five," 347; his *Boris Goudonoff* refused by the theater direction, 349, 350; revived by Rimsky-Korsakoff, 350; his songs, 351
Mouton, Jean, court musician to Louis XII and Francis I of France, 66
Mozarabic chant of Spain, 47
Mozart, Leopold, father of the composer, his meeting with Dr. Burney, 130; training of his children, 186
Mozart, Marianna, sister of the composer, 186
Mozart, Wolfgang Amadeus, forerunner of his "classic" sonata, 123; his revolt against Archbishop Hieronymus, 164; got idea for opera from Gluck's ballet *Don Giovanni,* 173; his breaking of rules, 182; his knowledge of composing quartets credited to Haydn, 183, 184; Haydn's estimate of him, 186; his youthful compositions, 187; effect of Gluck's *Alceste,* 187; Padre Martini comes into his life, 187, 188; Haydn an important influence, 188; wins every musical competition, 188; marries Constanze Weber, 118; joins Masonic order, 188; his letter to Da Ponte, 189; his musical output, 190-96; his observation on Beethoven after hearing him improvise, 199; his orchestra, 334; played musical glasses, 385; his use of the *Singspiel,* 221; influence on Chopin, 248; his death, 180, 189; monument to his memory near his probable grave, 189
Mr. Wu, by Eugene d'Albert, given posthumously, 303
Muck, Karl, conducts at Bayreuth, 282
Müller, Wilhelm, 222
Münch, Charles, conductor, 522
Muette de Portici, La, or *Masaniello* (Auber), 275
Munsell, Patrice, 573
Muret, Marc Antoine, composer, 70
Murger, Henri, his *Vie de Bohème* used by Puccini for opera, 294
Music, its progress from the 14th to the 18th century, 76; effect on poetry, 111; forbidden as a trade in New England, 380; 20th century development, 486; in the Latin-American countries, 544, 549-54; of the aborigines, 544, 545; its character, 546, 547
Music: Its Laws and Evolution, on phases of the suite, 120
Music in America, periods of its progress and development, 379-92
Music in the Middle Ages (Reese) quoted, 35
Music in Western Civilization (Lang) quoted, 54
Music of the King's Stables, an orchestral group, 135, 136
Music of Latin America (Slonimsky), 544, 548
Music of the Seventeenth and Eighteenth Centuries (Leo Smith) quoted, 140
Musical Offering, by Bach, based on a fugue subject given him by Frederick the Great, 147, 148, 152
Musical comedy, its writers, and their productions, 407
Musica instrumentalis of Agricola, 131
Musical Fund Society in Philadelphia, 386, 387
Musical glasses, played by Mozart and Gluck, and an invention by Franklin called a *harmonica,* 385, 386
Musical instruments, their origin and development, 4, 5; of the Indians, 10, 11; among the ancients, 14; their tuning, 41; banned in Russian church, 50; improvement in their manufacture, 143. *See also* Ancient musical instruments
Musical Instruments (Engel) quoted, 11, 17
Musical Quarterly, The, article on music of the primitives, 12; on four Greek scores, by Phillips Barry, 35; article by Paul Henry Lang quoted, 64; on character of Haydn's music, 178; article *Haydn in England,* 180; article *Haydn and the Viennese Classical School,* 183; on Liszt, by Lang, 266; 221, 262
Musicians of Today (Rolland) quoted on Berlioz, 255, 256
Musik im Kriege (*Music in War*) magazine, has replaced all others, 521
Musique Française Moderne, La, on Fauré, 376, 377
Mussolini, Benito, 105
My Country (Smetana), 357
My Days Have Been So Wondrous Free, a secular song by Francis Hopkinson, 382
My Lady Nevell's Book, with Byrd's music, 78
Myrthen, song by Schumann, 238
My Sister and I, by Joan Whitney and Alec Kramer, 106

Nabucco (Verdi), 291
Nachtstücke (Schumann), 243
Naga tribe in India, their musical instruments, 12
Napoleon, Beethoven's *Eroica* Symphony written in his honor, 207; gives prize to Spontini's *La Vestale,* 269; 245
Napoleonic wars, 198, 218
Nardini, Pietro, violinist, 130
Nareda, invented the *vina,* 23
Narrative History of Music, A, quoted, 41, 113, 170
National Association of American Composers and Conductors, 461
National Conservatory of Music, New York, 358
National Orchestral Society, 461
National Federation of Music Clubs, offers prize of $10,000 for American opera, 411, 412, 450, 462
Nationalism in music, 345, 346, 357
Nautch girls, 23
Navarraise, La (Massenet), 300
Navarrete, Nuñez, Chilean composer, 564
Navratil, Karl, 433

Neefe, Christian Gottlob, taught Bach's *Well-tempered Clavichord* to Beethoven, 198, 199
Nef, Karl, on Lasso, 71, 72
Negro, in song and dance, 394-97
Negro themes, their influence on composers, 432, 433
Neidlinger, William H., composer, 414
Nejedly, Prof. Zdenek, 357
Neoclassicism, as represented by Stravinsky, 494, 495
Nepomucano, Alberto, father of musical nationalism in Brazil, 551
Neri, Filippo, laid groundwork for oratorio form, 112, 113
Nero, "fiddled while Rome burned," shocked Romans by singing in public, 42
Nessler, Victor, his *Trompeter von Sakkingen*, 302
Netherlands schools of polyphony, 62, 70, 84
Neue Bahnen (*New Paths*), article on Brahms in Schumann's *Neue Zeitschrift*, 241, 308
Neue Zeitschrift, journal published by Schumann, 237, 238, 241
Neumeister, Erdmann, wrote cantata texts for Bach, 148, 150
Nevin, Arthur, brother of the following, his work based on Indian legends, 423
Nevin, Ethelbert, poet-composer, 409, 415, 416
New England Conservatory of Music, Boston, 410
New Friends of Music, founded by I. A. Hirschmann, 459
New Opera Company, New York, 391
New Orleans, its French opera, 386; supposed birthplace of the jazz band, 401
New Paths, article in *Neue Zeitschrift*, 241
New York Music Critics' Circle, 446, 462
New York Philharmonic Society, merged with the New York Symphony Society to form the Philharmonic-Symphony Society, 340, 388
New York Symphony Society, merged with Philharmonic, 340, 412
New York Times, Olin Downes quoted on *Boris Goudonoff*, 351
Newman, Ernest, on Wagner, 278, 284, 285, 288
Newmarch, Rosa, her *Russian Opera* quoted, 348
Nibelungenlied (Wagner), 282, 285, 286
Nibelungen Ring (Wagner), 285, 286
Niblo's Theater, New York, 389
Nicolsky, M., 350
Niecks, Friedrich, on Chopin's *Waltzes*, 250
Niedermeyer, Abraham Louis, 373
Nielsen, Carl, 527
Niemann, Walter, his four periods of Brahms' music, 313, 314
Nietzsche, Friedrich Wilhelm, break in friendship with Wagner, 288; his Superman, 326
Night in May, A (Rimsky-Korsakoff), 349
Night in Venice, A (J. Strauss), 297
Night on Bald Mountain, A (Moussorgsky), 350
Nijinsky, Vaslav, dancer, 490
Nikisch, Arthur, 163
Niles, John Jacob, 397
Nilsson, Christine, 356
Nin y Castellanos, Joaquin, 528, 530, 566
Nin-Culmell, Joaquin, composer, son of the preceding, 566
Nissen (Brahms), Johanna, mother of Brahms, 307; her death inspired her son's *German Requiem*, 307
Nō, lyric drama of Japan, 29
Noëls, French Christmas carols, 102
Nogero, Francisco di, composer, 424
Nordica (Norton), Lillian, 391
Nordoff, Paul, composer, 449
Nordraak, Rikard, his aid to Grieg, 354
Norfolk Festival, 458, 459
Norma (Bellini), 271
Norris, Homer Albert, composer, 420
Norton, Ralph Hubbard, 463
Notation, its development, 50, 51, 56-58
Notre Dame de Paris, the descant singers of, 60
Notte di Zoraima, La (Montemezzi), 296
Novak, Vitezslav, 523
Novelletten (Schumann), 238, 243
Noyes, Alfred, English poet, 420
Nuit Sereine Symphony, by Berlioz, 257
Nutcracker Suite (Tchaikovsky), 99

Oberon (Weber), 272, 335
Oberto, Verdi's first opera, 291
Obrecht, Jacob, teacher of Erasmus, 65
Ocean Symphony (A. Rubinstein), 330
Octet for Strings, 230
"Ode to Joy," by Schiller, final chorus of Beethoven's Ninth Symphony, 207
Odington, Walter, Benedictine monk, 57, 58
Oidipus at Colonos of Sophocles (Mendelssohn), 230
Offenbach, Jacques, his operas, 296
Of Thee I Sing (Kaufman and Gershwin), wins Pulitzer Prize, 403
O'Hara, Geoffrey, his *K-K-K-Katy*, 105, 407
Ohlsson, Richard, 527
Ojibway Indian drummers, 10
Okeghem, Joannes, master of Netherlands school of counterpoint, 64; his "riddle" canons, 64; improved vocal polyphony, 65; teacher of Josquin des Prés, 65
Oklahoma! (Rodgers), 397
Old American Company orchestra, 386
Oldberg, Arne, composer, 415
Old Vic-Sadler's Wells, London theater, 534, 535
Olivares, Juan Manuel, Venezuelan composer, 552
Olmeda de San José, Father Federico, his contribution to Spanish music, 362, 363
Olympic Games, 33
Olympos, 38
Omaha Symphony Orchestra, 457
Omar Khayyám, his *Rubáiyát* used by Liza Lehmann for *In a Persian Garden*, 304
On Wenlock Edge (Vaughan Williams), 364
On the Banks of the Wabash Far Away, 105
O'Neill, Eugene, his *Emperor Jones* in musical form with Lawrence Tibbett a sensation, 436
O'Neill, Norman, 533
Onward, Christian Soldiers, by Arthur Sullivan, 276
Opera, its beginning, 70; "discovered" by Italy, 115; its modern form, 143; in London under Handel, 56; in Germany, 271-73, 301-4; in France, 296-301; in America, 386, 387
Opera buffa, a subject of controversy in France, 172
Opéra comique, founded by Grétry in Paris, 275
Opitz, Martin, wrote the words of *Daphne*, a German opera, 118
Oratorio, its development influenced by the church, 112
Oratorio Society of New York, its annual

performances of Bach's *B minor Mass*, 152; its conductors, 390
Orchestra, differences of today, 136; its constitution, 341-44
Orchestra and Orchestral Music, The (Henderson), quoted, 334
Orchestral music, its furtherance, 144
Orchestration, its modern forms, 334; Mendelssohn's thorough knowledge of it, 231
Orefice, Giacomo, 530
Orestes, Greek score by Euripides, 35
Orfeo, (Monteverdi), 114
Orfeo of Poliziano, and its influence, 110
Orff, Carl, 521
Organists, Italian, 139; German, 140; modern French, 373
Organs and organ-playing, condemned by the Puritans in New England, 50; in Winchester Cathedral, 50; progress in Europe, 139; first organ in Christ Church, Philadelphia, 383; 49
Organum, in part singing, 54, 55
Ormandy, Eugene, conductor, 339; in radio, 574
Ornstein, Leo, composer, 454
Orphan, The (Otway), its production in Boston led to prohibition of public performances, 382
Orphée aux enfers (Offenbach), 296
Orpheus (Gluck), 174
Orpheus cited, 33; as a popular theme for opera, 112
Orquesta Sinfonica del Servicio Oficial de Difusion Radio Elétrica ("OSSODRE"), 567, 568
Ortega, Amicato, 551
Osgood, Henry Osborne, seeks origin of the name "jazz," gives definition, 401; on its development, 402
Osiris, 15
Ossian, 222
Ostrovsky, Alexander Nikolaievich, his libretto for Tchaikovsky's *Voyevode*, 329; 347
Otello (Verdi), 291-93
Ottaviano dei Petrucci, devised a musical typography, 77
Otvo, Adjoran, 522
Otway, Thomas, his play *The Orphan* given in Boston, 382
Our American Music (Howard), quoted, 104, 105
Our New Music quoted on Fauré's music, 378; Copland on Chávez, 558
Over the Hills and Far Away, 95
Over There (Cohan), 105
Overture, its early meaning, 123
Ovid, his *Art of Love* quoted, 34
Oxford History of Music, article *The Romantic Period* classifies 19th century composers, 324; 37, 48, 56, 163, 178
Oxford Symphony, by Haydn, 184

Pachelbel, Johann, organist and composer, 141, 144
Pacius, Frederick, founder of the Finnish school, 359
Paderewski, Ignace Jan, pianist, 364
Paer, Ferdinand, taught Liszt, 261
Paganini, Nicolò, violinist and composer, his compositions the basis of many piano works, 220, 233
Pagliacci, I (Leoncavallo), 294
Paine, John Knowles, composer, 409; his *Centennial Hymn* opened the Philadelphia Exposition, 410
Paine, Thomas, wrote the songs *The Liberty Tree* and *Bunker Hill*, 384
Paisiello, Giovanni, composer, 191; invited to Russia, 346
Palacios y Sojo, Pedro, founder of music in Venezuela, 552
Palestrina, Giovanni Pierluigi da, reformed the writing of canons, 64; wrote a few madrigals, 68; "reformer of church music," 80, 81; dismissed from Papal Choir, restored by Pope Sixtus V, as Composer to the Papal Choir, 81; his church compositions created the Golden Age of Catholic Music, 80, 81; asked by Pope to write a set of Lamentations for Good Friday, 81; some of his compositions, 82; wrote in oratorio form, 112; his death, 72, 82; 70, 71, 73, 74, 110
Palestrina (Pfitzner), 302
Palmer, Robert, composer, 449
Pamgren, Selim, 361
Pan Voyevoda (Rimsky-Korsakoff), 349
Panna Czinka, Gypsy Queen, introduced the *Rakoczy March*, 105
Papal Choir in Rome, 63, 67
Papillons (*Butterflies*), by Schumann, 236, 242
Paradies, Pietro Domenico, experimented with sonata form, 160
Paradise and the Peri (Schumann), 239, 241
Paray, Paul, conductor, 339, 522
Parera, Blas, composer, 550
Paris and Helen (Gluck), 174
Paris Conservatory, 268
Park, Philip, 106
Park Street Church, in Boston, 385
Parker, Horatio William, composer, 410; wins $10,000 Metropolitan Opera prize with *Mona*, 411; wins another $10,000 prize with *Fairyland*, 412
Parry, Sir Charles Hubert Hastings, his *Evolution of the Art of Music* quoted, 30, 93; 331
Parsifal (Wagner), from the poem by Wolfram von Eschenbach, 90, 264, 282, 287, 304
Part singing, 54; in madrigals, 62
Parthenia, first music engraved on copper plates in England, 78, 138
Pasdeloup, Jules Étienne, conductor, 338, 368
Pasquini, Bernardo, 155, 166
Passacaglia and *Fugue* in C minor, by Bach, 148
Passion of Our Lord, The (Bach), 151
Passion of St. John, oratorio by Handel, 155, 158
Pastoral Symphony of Beethoven, 207; as program music, 255; of Vaughan Williams, 364
Pastztory, Ditta, 523
Pathétique Sonata of Beethoven, 210
Patience (Gilbert and Sullivan), 276
Patriotic songs, derivations, 103, 104
Patterson, Frank, composer, 425
Patti, Carlo, conductor, brother of Adelina, 551
Patti, Carlotta, in mining camp opera, 554, 555
Paul, Adolph, his play *King Christian II*, for which Sibelius wrote his *Dance of Death*, 361
Paur, Emil, conductor, 340
Pavlova, Anna Matveyevna, 538
Payne, John Howard, his melodrama *Clari*, with *Home, Sweet Home*, 386
Payne, Noel, radio technician, 580

Paz, Juan Carlos, composer, 561, 563
Peacham, Henry, his *Compleat Gentleman* quoted on madrigals, 68
Pearl Harbor attack, commemorated in song, 106
Pêcheurs, Les (Gossec), 275
Pêcheurs de Perles, Les (Bizet), 298
Pedrell, Felip, Spanish composer, 101, 362
Pedro I of Brazil, declares its independence of Portugal, 550
Peer Gynt (Grieg), 354, 355
Peerce, Jan, on the radio, 578
Peggy the Pin-Up Girl, by Red Evans and John Jacob Loeb, 106
Pelham, Peter, 382
Pelissier, Victor, composer, 386
Pelléas et Mélisande, its blend of poetry and music, 111; opera by Debussy, 470; symphonic poem by Schönberg, 500
Pellegrin, Abbé, wrote librettos for Rameau, 171
Pentatonic scale, of the primitive races, 9, 16; used by the Gypsies, 97; its employment in folksongs of Negro life and in blues, 404
Pepusch, John Christoph, director of the Academy of Ancient music, London, 163, 168
Pepys, Samuel, diarist, 127
Percy Reliques of the 16th century, 96
Pergolesi, Giovanni Battista, his *Stabat Mater* and *La Serva Padrona* models today, 167; 191
Peri, Jacopo, one of the *Camerata*, 111; his *Daphne* a musical innovation, 112; wrote a work for the marriage of Marie de' Medici to Henry IV of France, 112; 110, 113, 114
Perier, Jean, 472
Perle du Brasil, La (David), 297
Pérotin, 12th century organist, 373
Perotinus, choirmaster at Notre Dame in Paris, 56
Perpetual Motion (Weber), 272
Perrin, Abbé Pierre, his *Pomone* set to music by Robert Cambert, 169; 170
Persians, their music, 14
Persichetti, Vincent, composer, 449
Peruvians, their musical instruments, 11
Peter and the Wolf (Rachmaninoff), on the radio, 578
Peterkin, Norman, on Griffes, 429; 533
Petit, Raymond, composer, 515
Petrarch, Italian poet, supplied texts for madrigals, 67; 62
Petrovsky, M., 349
Petyrek, Felix, composer, 524
PEYSER, ETHEL, co-author of *How Music Grew*, 48, 54, 432
Pfeiffer, Thomas, companion of Beethoven, 198
Pfitzner, Hans, his operas, 301, 302; 521
Phaëton (Saint-Saëns), 328
Philémon et Baucis (Gounod), 297
Philharmonic Society, The, in Boston, the first American orchestra, 387; later organization of the "anarchists," 388
Philidor, François André Danican, inaugurated the *Concerts Spirituels* in Paris, 163; 167
Philip II of the Netherlands, 64
Philip the Bold, Duke of Burgundy, his pride in his men and women singers, 87
Philip the Good, Duke of Burgundy, 63
Philipp, Isador, teacher, 449
Phillips, Burrill, composer, 449
Philo of Alexandria, 43
Philosophy of Music (Pole), quoted, 4
Phœbus and Pan, Bach's answer to critics, 150, 327
Phrygian mode, 36, 37, 48
Phtah, 15
Pianists, *see* Virtuosi
Piano Concerto in G minor and in D minor (Mendelssohn), 230
Pianoforte, its evolution from the harpsichord and clavichord, and its makers, 213; influence of its development on new types of performers, 214
Piave, Francesco Maria, librettist, 292
Picander, *see* Henrici
Picasso, Pablo, 489
Piccazzarri, Juan, 550
Piccinni, Niccola, his battle with Gluck, 174; 172, 191
Pictures from an Exhibition, by Moussorgsky, in memory of his friend Victor Hartmann, 351
Pierné, Henri Constant Gabriel, his oratorios, 301
Pijper, Willem, teacher, 457, 527
Pilgrim, The (Schubert), 222
Pillois, Jacques, composer, 457
Pinafore (Gilbert and Sullivan), 276
Pines of Rome (Respighi), the nightingale in reproduction, 588
Pique Dame (Tchaikovsky), 330
Pirates of Penzance (Gilbert and Sullivan), 276
Pisendel, Georg Johann, his repute as a musician, 159
Pisk, Paul, 508, 520
Pissarro, Camille, 469
Piston, Walter, composer, 409; his variety of works, 439, 440
Pitch, high and low, 40
Pittsburgh Symphony Orchestra, Victor Herbert conductor, 405
Pius IV, Pope, appoints eight cardinals to reform music ritual of the church, 80
Pizarro, Francisco, founder of Lima, Peru, 546
Pizzetti, Ildebrando, composer, 365, 510, 531
Pizzicato in violin playing, Paganini as a master, 233
Plaine and Easie Introduction to Practicall Musicke, A, by Thomas Morley, 74, 78
Plainsong, 48, 54
Planer, Minna, marries Wagner, 279; her death, 281
Planquette, Jean Robert, his *Chimes of Normandy*, 296
Plato, 32, 33, 35
Plautus, comic writer, 109
Playford, John, 17th century music publisher, issued *The English Dancing Master*, 78, 79; his estimate of Purcell, 168; his *Whole Book of Psalms*, 382
Plaza, Juan Bautista, composer, 568
Pleiades (*Les Pleiades*), group of writers headed by Ronsard, 116
Pleyel, Ignaz Josef, founded piano factory, 213
Plymouth Rock, pedestal of the American structure, 380
Pochon, Alfred, of the Flonzaley Quartet, 458
Poëma Romana (Enesco), 361
Poldowski (Lady Dean Paul), composer, 526
Pole, William, his *Philosophy of Music* quoted, 4
Policronicon of Higden printed by Caxton, 77
Polignac, Princess de, 530

Poliziano, Angelo, influence of his *Orfeo*, 110
Polyphony, age of, 60; schools of, 61; 510
Polytonality, Milhaud's use of it, 478
Polzelli, Luizia, her hold on Haydn, 180
Pomp and Circumstance (Elgar), 331
Ponce, Manuel, Mexican composer, 560, 561
Ponce de Leon, José Maria, 554
Ponchielli, Amilcare, his operas, 293
Pons, Lily, on the radio, 578
Pont, Jacques du, madrigalist, 68
Poot, Marcel, 528
Popular songs, life of, 397, 398; their writers, 404, 405
Porgy and Bess (Gershwin), 397, 403
Porpora, Niccolò Antonio, impresario with Hasse in London opera, 156; takes lessons in composition from Haydn, 179
Porta, Costanzo, madrigalist, 67, 68
Portalès, Guy de, on Liszt, 260
Porter, Quincy, dean of New England Conservatory, 443
Possessoris, Roman potter, 43
Post, Die (Schubert), 222
Potocka, Countess Delphine, 252
Potter, Harrison, 463
Poulenc, Francis, one of the *Group of Six*, 481
Powell, Hickman, his *The Last Paradise* quoted on Bali, 30, 31
Powell, John, composer, 432, 433
Pownall, Mrs. A. M., composer, 386
Prætorius, Michael, musical instruments mentioned in his *Syntagma musicum*, 131; 139
Prague Symphony (Mozart), 192
Praise the Lord and Pass the Ammunition, by Arthur Loesser, 106
Pratt, Silas Gamaliel, composer, 414
Pratt, Waldo Selden, his *History of Music* quoted, 172, 283; on Gounod's *Faust*, 297
Preault, Antoine Auguste, 218
Pré aux Clercs, Le (Hérold), 275
Préludes of Chopin, 199; of Liszt, 265
Preludes and Fugues (Mendelssohn), 230
Prévost, Marcel, his *Manon Lescaut* used for an opera, 294
Price, Henry and George W., father and son, 554
Prince Igor (Borodin), 99, 348
Princess Ida (Gilbert and Sullivan), 276
Printing of music, 77
Prix de Rome, won by Berlioz, 256; Hérold, 275; Gounod, 297; Thomas, 298; Samuel Barber, 446; Debussy, 469; Ravel, 479; Florent Schmitt, 483; Caplet, 484; Lili Boulanger, 515; Jacques Ibert, 515; Henri Dutilleul, 522
Pro-Arte Quartet, 458
Prodigal Son, The, cantata by Arthur Sullivan, 276
Program music, 254, 255
Prokofieff, Serge, composer, 536, 537; his *Peter and the Wolf* on the radio, 578; his opera, *The Love for Three Oranges*, 536, 537
Prometheus (Schubert), 222
Pro Musica quoted, 28
Pro Musica Society, directs Ravel's tour of America, 481
Prophète, Le (Meyerbeer), libretto by Scribe, 274
Protestant church movement, its influence on German secular music, 73; musical growth spread by minstrels, or itinerant musicians, 84
Protheroe, Daniel, song writer, 424
Provençal, a new language in the south of France, 88
Provenzale, Francesco, 167
Prunières, Henry, on Roussel, 483; on Stravinsky, 495, 496
Psalms quoted, 19; first translated, 78
Psyche, opera by Locke, 167; ballet by Lully, 170
Ptolemy, 37
Puccini, Giacomo, his operas, 294; estimate of his music, 294, 295; 293
Pugnani, Gaetano, violinist, 130; teacher of Viotti, 233
Pugno, Raoul, French pianist, 368
Purcell, Henry, credited with writing *Lilliburlero*, 106; wrote *fantasies*, 125; composed for harpsichord, 138; was one of the Children of the Royal Chapel, 167, 168; his *Dido and Æneas*, 168
Puritani, I (Bellini), 271
Pushkin, Alexander Sergeyevich, Russian author, 99, 330, 346
Pyramus and Thisbe (Gluck), 173
Pythagoras, his principle of acoustics, 39; first to use monochord, 132; 33
Pythian Games, 34

Quantz, Johann Joachim, flute teacher of Frederick the Great, his repute as a musician, 159
Quarter tones, their use by Ferruccio Busoni, 520, 521
Quartetti Serioso (F minor) of Beethoven, 206, 208
Queen of Sheba, The (Gounod), 297; (Goldmark), 302
Queen's Hall Orchestra, 339
Quilter, Roger, composer, 533
Quinault, Philippe, 170
Quinet, Fernand, 528
Quintet in E flat (Schumann), given its first performance by Mendelssohn, 239
Quodlibets at Bach family reunions, 73, 144

Rabaud, Henri, his opera *Marouf*, 301
Rachmaninoff, Serge, 536
Racine, Jean Baptiste, 170
Radio, broadcasting, 462; its music problems, 571, 575-78; programs and the performers, 573; music commentator, 574; composers for the radio, 579, 589; mode of operation, 579-84
Raff, Joseph Joachim, composer and teacher of Edward MacDowell, 323; 263, 264
Rag, defined, 23
Ragtime, its relation to jazz, 400, 402
Rain dance of the Zuñi Indians, 9
Rahel, *see* Varnhagen
Raitio, Vaino, 527
Rakoczy, Francis II, subject of the *Lament*, 98
Rakoczy March, a national song of Hungary, used by Berlioz in *The Damnation of Faust*, 105
Rally Round the Flag, Boys, 104
Ralston, Fanny Marion, composer, 414
Rameau, Jean Philippe, as clavecinist, 134; his harmony treatise, 136; the era of modern music, 143; his operas *Hippolyte et Aricie* and *Castor and Pollux*, 171; his *The Hen* as program music, 255; in orchestration, 334; dies, 136; 137, 167, 172, 173
Rangstroem, Ture, 526
Raphael, 77, 109, 250

Rasoumoffsky Quartets of Beethoven, 206
Rathaus, Karol, 464, 526
Rausted, N. O., 527
Ravel, Maurice Joseph, his *Bolero* cited, 101; his work compared to Debussy's, 478; his compositions, 479-81
Ravenscroft, Thomas, collection of rounds and catches (*Three Blind Mice*), 75
Ravinia Park (Chicago) operas, 549
Rawsthorne, Alan, 535
Rayman, Jacob, violin maker, 129
Read, Gardner, composer, 450
Rebikoff, Vladimir, 536
Recio, Mlle. Martin, marries Berlioz, dies, 258
Redemption, The, oratorio by Gounod, 298; by César Franck, 367, 368
Reese, Gustave, his *Music in the Middle Ages* quoted, 35; explains Greek keys and modes, 36, 37, 40; on notation, 52, 57, 58
Reesen, Emile, 527
Reformation (Protestant), England joins movement and sets up Anglican Church, 78; gave inspiration for the songs of the *Meistersinger*, 91; influence on sacred and secular music, 120, 140; 19
Reformation, The, symphony by Mendelssohn, 228, 230
Reger, Max, composer and conductor, 322, 323; his death, 323; 521
Registan, E. L., 100
Regnier, Henri François Joseph de, 378, 469
Reich, Willi, 503, 505-7
Reinagle, Alexander, formed the orchestra of the Old American Company in Philadelphia, 386
Reinecke, Karl Heinrich Carsten, teacher at Leipzig Conservatory, 163, 232
Reiner, Fritz, conductor, 339; in radio, 574
Reinhart, Max, his *Miracle* with Humperdinck's music, 304
Reinken, Jan Adam, 17th century organist, 140, 141, 144
Reis, Claire R., 461
Reisenauer, Alfred, 264
Rellstab, Heinrich Friedrich Ludwig, on Chopin, 246; 219, 222
Remenyi, Eduard, Gypsy violinist, 307; his association with Brahms, 308
Renaissance, its influence on sacred and secular music, 120; 109
Renoir, Pierre Auguste, 469
Re Pastore, Il (*The Shepherd King*), opera by Gluck, 173
Requiem, by Mozart, said he was writing it for himself, 189, 193, 196; by Berlioz, 257, 258, 260; by Cherubini (in C minor), 269; by Verdi in honor of Manzoni, 292; *German*, by Brahms, 307, 310
Resnick, Regina, 573
Respighi, Ottorino, the nightingale in his *Pines of Rome*, 588; 510, 531
Reutter, Georg von, takes Haydn to Vienna, 179
Revere, Paul, engraved first volume of hymns and anthems in America, 382, 384
Revue et Gazette Musicale, Berlioz joins staff, 257
Revue Musicale, La, 483, 495
Revueltas, Silvestre, Mexican composer, 558-60; his death, 560
Reyer, Ernest, his *Salammbô* and *Sigurd*, 299; 296
Reynolds, Sir Joshua, 162
Reznick, Emil von, 521
Rhapsody in Blue (Gershwin), 402, 403
Rheinberger, Joseph Gabriel, teacher, 410
Rheingold, Das (Wagner), 284, 286, 288
Rhenish Symphony of Schumann, 240
Rice, Thomas D., minstrel showman, 387, 398; father of "Negro minstrels," 399
Ricercare, early Italian form of the *fugue*, 125
Richard Cœur de Lion as a troubadour, 88
Richard Wagner, by Ernest Newman, 284
Richepin, Jean, 377
Richter, Ernest Friedrich, organist and leader of the *Singakademie*, 232
Richter, Franz Xavier, 164
Richter, Hans, gives *Siegfried*, 281
Richter, Jean Paul, 236, 253
Riegger, Wallingford, his music for dancers, 437
Riemann, Hugo, teacher of Max Reger, 322
Riemann, Karl Wilhelm Julius Hugo, music historian (*Lexikon*), on K.P.E. Bach's new song form, 161; on J. S. Bach, 503
Rienzi (Wagner), 279, 284
Ries, Ferdinand, son of the following and pupil of Beethoven, 199; on the master's love affairs, 202
Ries, Franz Anton, Beethoven's violin teacher, 199
Rieti, Vittorio, 464
Rietz, Julius, violinist, 163, 226; edited works and letters of Mendelssohn, 234; 240
Rig Veda, Hindu book, 12
Riggs, Lynn, 397
Rigoletto (Verdi), 291, 292
Rimsky-Korsakoff, Nicholas Andreievich, his orchestration, 336; one of the "Five," 347; his contributions to music, 348, 349; his changes in the score of *Boris Goudonoff*, 350; 346
Rinaldi, Nino Rota, 532
Rinaldo, opera by Handel, 156, 157
Ring, The (Wagner), 280-82, 284, 286-88
Ringling Bros.' Circus, commissions a ballet from Stravinsky, 494
Rinuccini, Ottavio, wrote work for the marriage of Marie de' Medici to Henry IV of France, 112; 110
Rip van Winkle (Bristow), second opera written by an American, 387
Rise of Music in the Ancient World East and West, The (Sachs), quoted, 14, 15, 30, 35
Rites of Spring (Stravinsky), 99
Ritornella, its early meaning, 123
Ritorno di Tobia, Il (Haydn), 184
Ritter, Alexander, influenced Richard Strauss, 301, 324; 264, 326
Ritter, Carl, teacher of Mendelssohn, 227
Rivier, Jean, 512
Rob Roy (Berlioz), 257
Robert le Diable (Meyerbeer), libretto by Scribe, 274
Robin Hood Dell concerts (Philadelphia), 459
Robinson, Earl, composer, 449
Robinson, Edwin Arlington, 431
Robles, Daniel Alomia, Indian composer, 567
Robyn, Alfred, song writer, 424
Rochadell, Nicolas Quevedo, 554
Rochlitz, Johann Friedrich, 152
Rockabye Baby, 95
Rockmore, Clara, Thereminist, 587
Rockstro, William Smith, compares Bach and Handel, 155
Rode, Pierre, violinist, a model for Spohr, 233
Rodelinda (Handel), 157

Rodger Young, by Arthur Loesser, 106
Rodgers, Richard, composer, 397, 407
Rodzinski, Artur, conductor, 339; in radio, 574
Roentgen, Julius, 527
Roerich, Nicholas Konstantin, 489
Roger-Ducasse, Jean Jules Amable, composer and teacher, 378, 484, 485
Rogers, Bernard, teacher of composition at Eastman School, 438
Rogers, James Hotchkiss, composer, 415
Roi d'Ys, Le (Lalo), 299
Roldán, Amadeo, composer, 546, 566
Roli, Paoli, librettist for Handel, 158
Rolland, Romain, on the relation of spectacles to opera, 109; his estimate of Tasso, 110; quoted on Handel, 157; on Lully, 170; on music, 255; on Berlioz, 255, 256; on Strauss' *Don Quixote*, 327; on French music, 371; on Lamoureux Concerts, 373; on organists, 373; on d'Indy, 374
Roman Empire, overrun but rebounds to learning, 44
Romance (Sibelius), 360
Romances, by Schumann, 243
Romantic Composers, The (Mason), 227, 259, 262
Romantic opera, 272-74
Romantic Period, 214; in opera, 268
Romanticism, its development into classicism, 217, 218; their differences, 218; in 19th century, 254, 510; Brahms, 306; Weber, 335
Romberg, Andreas, violinist, 233
Romberg, Sigmund, composer 407
Rome, its acquisitions from Greece, 41, 42; developed the pantomime, 42
Romeo and Juliet Symphony of Berlioz, 257-59; of Gounod, 297; tone poem by Tchaikovsky, 330
Ronald, Landon, conductor, 339
Rondo Capriccioso in E (Mendelssohn), 230
Ronsard, Pierre de, French poet, 70; formed the Pleiades, 116; his theory that poetry and music are inseparable, 221; 117
Ropartz, Guy, 371
Rore, Cypriano da, Italian composer, and choirmaster at St. Mark's, 66; madrigalist, 67; 68, 69
Rosalinda, a revival of Strauss' *Die Fledermaus*, 297
Rosamunde, incidental music by Schubert, 223
Rosas, Juventino, 551
Rose vom Liebesgarten, Die (Pfitzner), 302
Roseingrave, Thomas, Irish organist, 137
Rosen, Gisbert, with Schumann an enthusiast of Jean Paul Richter, 236
Rosen, Lucy Bigelow, Thereminist, 587
Rosenberg, Hilding, 527
Rosenfeld, Paul, on Ruggles, 435; on Roy Harris, 444; on Bloch, 454
Rosenkavalier (R. Strauss), 302, 327
Rosenthal, Manuel, conductor, 522
Ross, Gertrude, composer, 414
Rossi, Luigi, developed the aria and elaborate accompaniment, 115; 167
Rossi, Solomone, one of the first composers of sonata, 123
Rossini, Gioacchino Antonio, his aphorism on Mozart, 190; his influence in opera, 270
Rostand, Edmond, 391
Rothwell, Walter Henry, conductor, 340, 424
Rouet d'Omphale, Le (Saint-Saëns), 328
Rouget de Lisle, Claude Joseph, his *La Marseillaise* written for the French Revolution, 105, 106
Rounds, 90
Roussel, Albert, developed along independent lines as composer, 483; 373
Rousseau, Jean Jacques, quoted on French folk music, 102; takes part of Gluck in battle with Piccinni, 174; his *Confessions* and *The Social Contract*, and contributions to music, 175; his difference from other men, 217; 171, 218, 253
Rowbotham, John Frederick, his *History of Music* quoted, 4, 5, 29, 85
Royal Library of Munich, its valuable manuscripts, 71
Rozycki, Ludomir, composer, 525, 526
Rubbra, Edmund, 535
Rubinstein, Anton Gregorovich, establishes a conservatory in St. Petersburg, 329, 330; his *Ocean* Symphony, 330; 263
Rubinstein, Ida, Ravel wrote his *Bolero* for her, 480
Rubinstein, Nicholas, brother of Anton, founds Moscow Conservatory, 329, 331
Ruddigore (Gilbert and Sullivan), 276
Rudhyar, Dane, composer, 457
Rudolph, Archduke, pupil of Beethoven, 209
Rückert, Johann Michael Friedrich, his poems set by Schumann, 238
Rüsager, Knudage, 527
Ruggles, Carl, composer, 435
Rule, Britannia, English national song, 105
Rumanian Rhapsodies (Enesco), 361
Rushes and Roars the Wide Dnieper, 99
Russalka (Dargomijsky), 349
Russell, Alexander, song writer, 424
Russian Easter Overture (Rimsky-Korsakoff), 349
Russian Five, orchestration, 336; 329, 347, 348, 490, 537
Russian folk songs and music, 98-100
Russian Opera, The (Newmarch), quoted, 348
Russian and Ludmilla (Glinka), 346
Ruyneman, D., 527

Saar, Louis Victor, pianist, 425
Sabaneyeff, Leonid, music critic, friend of Scriabin, 488, 489; on Prokofieff, 536
Sabata, Victor de, 532
Sachs, Dr. Curt, his *World History of the Dance* quoted, 5, 6; his *Rise of Music in the Ancient World East and West* quoted, 14, 15, 29, 30, 35, 37, 38, 40; his History of Musical Instruments, 16
Sachs, Hans, famous Meistersinger, portrayed by Wagner in his *Meistersinger von Nürnberg*, 91; improved the *Singspiel*, 117
Sacra Rappresentazione, banned by the Inquisition, 110; 108, 109
Sacred symphonies, their use of singers and instruments, 124
Sadko (Rimsky-Korsakoff), 348, 349
Sáenz, Vicente and Benedicto, father and son, 554
Safonoff, Wassili, conductor, 340, 487
St. Ambrose, introduced antiphonal singing in West, 45; founded Ambrosian chant, 46; his use of *neume* notation, 46
St. Augustine, his entry into England with forty monks, 49
St. Basil, his use of Greek liturgy, 45; of *neume* notation, 46
St. Cecilia, tutelary saint of music and musicians, 45; Society, 409
St. Gregory, his part in arrangement of Gregorian music, 46, 47

St. Ignatius, introduced antiphonal singing, 45
St. John the Baptist, his hymn adapted for Guido's scale, 53
St. John Passion, by Bach, 151
St. Ludmilla (Dvorak), oratorio, 358
St. Matthew Passion, by Bach, 146, 151, 152; performed by Mendelssohn, 227; used at the end of his funeral services, 230
St. Paul, oratorio by Mendelssohn, 228-30
St. Roche mass, by Berlioz, 256
Saint-Saëns, Charles Camille, his fame based on his opera *Samson and Delilah,* 299; symphonic poems, 328; 256
Saint-Simon, Claude Henri, Comte de, 262
St. Theresa, 73
St. Thomas' Church in Leipzig, Bach appointed cantor, 145, 146
Sakuntala (Goldmark), tone poem, 302
Salammbô (Reyer), 299; begun by Moussorgsky but abandoned, 350
Salas, Eugenio Pereira, 548
Salieri, Antonio, his Italian Opera Company, 192; worked with Beethoven, 200; taught Schubert counterpoint, 218; 209, 219, 269
Sally in Our Alley (Carey), 95, 104, 168
Salo, Gaspard Bertolotti da, invention of the violin ascribed to him, 128, 129
Salome (R. Strauss), 288, 302, 327
Salomon, Johann Peter, impresario of Haydn's concerts in England, 180, 181, 199
Salón México, El (Copland), 445, 569
Salter, Mary Turner, composer, 413
Salve Regina (Haydn), 184
Salzedo, Carlos, composer, 457
Samain, Albert Victor, 378
Samara, Spiro, his *Flora Mirabilis,* 293
Samazeuilh, Gustave, 373
Saminsky, Lazare, composer, 457
Sammartini, Giovanni Battista, taught Gluck, 173; 164
Samson, oratorio by Handel, 158
Samson and Delilah (Saint-Saëns), 299, 346
Sanborn, Pitts, on Edgar Varèse, 455
Sand, George (Mme. Aurore Dudevant), her romance with Chopin, 247; 262
Sandburg, Carl, his *American Songbag* quoted, 393; 397
Sandby, Herman, 527
Sandi, Luis, Mexican conductor, 559
San Francisco, its early musical ventures, 554, 555; its first orchestra started, 555
Santa Cruz, Domingo, Chilean composer, 563-65
Santoro, Claudio, Brazilian composer, 558
Sappho, introduced the *plectrum,* 38
Sappho, Gounod's first opera, 297; by Massenet, 300
Sarabande, 120
Saraswati, wife of Brahma, invented the scale, 23
Sardou, Victorien, his story made the opera *Tosca,* 294; his *Sorcière* became an opera, 301
Sargent, Malcolm, conductor, 339
Sarti, Giuseppe, invited to Russia, 346
Sas, André, teacher and composer, 567
Sassoon, Siegfried, 428
Satie, Erik, his use of the whole-tone scale, 478; his influence, 479; his life as teacher and composer, 481, 482
Sauer, Emil, 264
Sauguet, Henri, his ballet and opera, 514; 489
Saul, oratorio by Handel, 158
Savard, Marie Emmanuel Augustin, 416
Savart, Félix, 304
Sax, Adolphe, inventor of the saxophone, 259, 343
Sayn-Wittgenstein, Princess Caroline, Liszt's heir, 264; 262, 263
Scalero, Rosario, teacher, 441
Scandinavian music, Teutonic influence, 526
Scarlatti, Alessandro, an occasional madrigalist, 70; developed the aria and recitative, 115; his title for *overture,* 123; his contribution to opera development, 166; his employment of the string quartet in the orchestra, 333; 155, 167
Scarlatti, Domenico, his influence on Rameau, 136; organ contest with Handel, 137; composer for harpsichord, 137; era of modern music, 143; his death, 137; 155
Scarlet Letter, The (Damrosch), 391
Schaefer, Dirk, 527
Schaeffer, George A. Grant, composer, 424
Schaeffer, Dr. Myron, 549
Schaeffner, Andre, 490
Scharwenka, Xavier and Philip, 364
Schauffler, Robert Haven, his *Mad Musician* tells of Beethoven's *Bagatelles* as a new note in piano literature, 199; his description of Beethoven, 200; quoted on Beethoven's love affairs, 202; the obelisk over his grave, 204; on Beethovenism, 205; on pianists, 210; the *germ-motive,* 211; his *Florestan: The Life and Work of Robert Schumann* quoted, 242; his book *The Unknown Brahms,* 310; 241
Scheibe, Johann Adolphe, a reply by Bach, 150
Scheidemann, Heinrich, teacher of the organ, 140
Scheidt, Samuel, chorale composer, 80
Schein, Johann Heinrich, composer of chorales, 80; 141
Schelling, Ernest, pianist and conductor, 340, 392; began as an infant prodigy, led young folks concerts, 420; in radio, 574; his death, 420
Schenck, Johann, gave Beethoven lessons secretly, 200
Schenkman, Edgar, 463
Scherchen, Hermann, 520
Schierbeck, Paul, 527
Schikaneder, Emanuel, commissions Mozart to write operas for his troupe, 193
Schiller, Johann Christoph Friedrich von, his "Ode to Joy" the final chorus of Beethoven's Ninth Symphony, 207; 145, 198, 222
Schillinger, Joseph, teacher, 440
Schillings, Max von, his opera *Mona Lisa* given in America, 301
Schindler, Anton, 201
Schindler, Kurt, first conductor of the New York Schola Cantorum, 456
Schjelderup, Gerhard, 356
Schlagobers, ballet pantomime by Richard Strauss, 303
Schmitt, Florent, a master of orchestration, 483, 484; 378
Schober, Franz von, befriends Schubert, 219; on Schubert's death, 220
Schobert, Johann, clavecinist, 134, 136, 187
Schoeck, Othmar, 528
Schönberg, Arnold, as subject of violent controversy, 499; evolves the atonal style, 500; his latest compositions, 503; 464, 468

Schöne Müllerin, Die (Schubert), 222
Schola Cantorum, founded by St. Gregory, 49; in France, 373
Scholz, Bernhard E., friend of Brahms, 309
Schools of polyphony, 62
Schopenhauer, Arthur, Wagner interested in his philosophy, 280
Schott, Anton, 390
Schreker, Franz, 510, 520
Schroeder-Devrient, Wilhelmina, her influence on Wagner, 279; sings in *Rienzi* and *The Flying Dutchman*, 280
Schroeter, Christoph Gottlieb, his model of a piano, 213
Schroeter, Mrs., a pupil of Haydn's, 180
Schubert, Ferdinand, brother of Franz, 220
Schubert, Franz Seraph Peter, influence of Hungarian music, 98; his *Impromptus*, 199, 223; wins place in the *Imperial Konvict*, 218; his first chronicled piece, *Fantasia*, 219; took service with Count Esterhazy and taught the children, 219, 220; meets Beethoven but runs away when asked to converse on paper, 220; one of the torch-bearers at Beethoven's funeral, 220; his works and contributions to music, 221-25; his debt to Mendelssohn, 230; dies in his brother Ferdinand's home, 220, 221; 161, 177, 211, 235
Schütz, Heinrich, chorale composer, 80; wrote the music of *Daphne*, a German opera, 118; famous for oratorio works, 140; 139, 141
Schulhoff, Erwin, composer, 525
Schulthess, Walter, 528
Schuman, William, his skyrocket career, winning Pulitzer Prize and Guggenheim Fellowship, 446; president of Juilliard Foundation, 459
Schumann, Clara, wife of Robert, on Brahms, 241; friendship with him, 308, 309, 311; her death, 313
Schumann, Friedrich August, father of Robert, 235
Schumann, Julie and Marie, daughters of Clara, 310
Schumann, Robert Alexander, his early life, 235; death of his father, 236; injury to his right hand turns him to composition, 236; marries Clara Wieck, 237, 238; became a Bach disciple, 152; as a song writer, 225; meets Mendelssohn, his debt to him, 228, 230; used Paganini compositions for piano works, 233; his journal the *Neue Zeitschrift*, 237; pictures a fantasy world in its columns, 237; his opinion of Mendelssohn in letter to Clara Wieck, 238; his songs, 238; tries opera with Byron's *Corsair*, 239; sought to make a new edition of Bach's *Well-tempered Clavichord*, 240; goes to sanitarium, 241; his contribution to music, 242; 6, 195, 218
Schuppanzigh, Ignaz, violinist, 201
Schwanengesang (Schubert), 222
Schweigsame Frau, Die (R. Strauss), 303
Schweitzer, Albert, his *J. S. Bach* quoted, 147; on the *B minor Mass*, 151
Schwerke, Irving, 515
Schwind, Moritz von, on Schubert's death, 220
Schytte, Ludwig Theodor, Danish composer, 356
Science and Music (Jeans), 580
Scotch and Welsh songs and ballads, 96
Scotch Fantaisie of Bruch, 323
Scotch Symphony of Mendelssohn, 228, 230
Scotland's Burning, an English round, 90
Scott, Cyril Meir, 510, 533
Scott, Marion Margaret, her article on Haydn in *The Musical Quarterly*, 180
Scott, Sir Walter, 222, 270, 273
Scotus, Octavianus, essayed a musical print, 77
Scriabin, Alexander Nikolai, composer, 417, 468; his development in 20th century music, 486; his *mystic chord*, 487; the occult in his compositions, 488
Scribe, Augustin Eugène, wrote librettos for Meyerbeer, 274; wrote *Sicilian Vespers* for Verdi, 292
Sea Symphony, A (Vaughan Williams), on a text by Walt Whitman, 364
Seasons, The, James Thomson's poem set to music by Haydn, 181
Seay, Virginia, composer, 451
Sebald, Amalie, supposed "Immortal Beloved" of Beethoven, 202
Second Symphony of Schumann, 240
Second World War, songs, 106; its influences, 463, 464; its effect on German music problematical, 521; the good-neighbor policy, 543
Secret of Suzanne, The (Wolf-Ferrari), 295
Secular music, increasing significance, 119
Seeger, Charles, 441
Seelewig (*Eternal Soul*), pure German *Singspiel*, by Sigmund Gottlieb Staden, 118
Segovia, Andrés, Spanish guitarist, 101, 560
Seidl, Anton, conductor, 340, 391
Seidl, Johann Gabriel, 222
Seidl-Kraus, Mme., 390
Seikilos, 35
Sellenger's Round, as folk music, 94
Selmer, Johann, 356
Semiramide (Rossini), composed for the Congress of Verona, 270; 335
Semiramide Recognized, opera by Gluck, 173
Senesino, Francesco Bernardi, tenor in Handel's opera company in London, 158
Senft, Ludwig, 73
Sennacherib cited, 22
Serbian Fantasia, A (Rimsky-Korsakoff), 348
Sergeant Brue (Lehmann), 304
Sérieyx, Auguste, 373
Serkin, Rudolf, 573
Serly, Tibor, composer, 458
Sermisy, Claude de, madrigalist, 70
Serva Padrona, La (*The Mistress Maid*), opera by Pergolesi, brought on the War of the Buffoons, 167, 171
Sessions, Roger, pupil of Bloch, 441; his compositions, 442
Seven Last Words of Christ, The, by Hadyn, 184
Seven Penitential Psalms, by Orlando Lasso, in manuscript in the Royal Library of Munich, 71
Seven Years' War, 163
Séverac, Joseph Marie Déodat de, composer and collector of folk music of the South of France, 484; 373
Severn, Edmund, composer, 425
Sevitzky, Fabien, conductor, 340
Sgambati, Giovanni, composer, 346, 530
Shakespeare, William, dances in his plays, 95; his parody on *Damon and Pythias* in *Midsummer Night's Dream*, 117; 222, 278, 289
Shan Kar, dancer, 24
Shaporin, Yury, 537, 538, 540
Sharp, Cecil, founded British Folk-Dance Society, 96; his American folksong collection, 394

Sharpe, William (Fiona MacLeod), poems set by Griffes, 430
Shaw, George Bernard, 345
Shaw, Martin, 533
She Huang-Ti, Chinese Emperor, 27
Shebalin, Wessarion, 537, 538, 540
Scheherazade (Rimsky-Korsakoff), 349
Shekhter, Boris, 540
Shelley, Harry Rowe, composer, 415
Shepherd, Arthur, Western flavor in his compositions, 431
Shepherd King, The (*Il re pastore*), opera by Gluck, 173; opera by Mozart, 192
Sheridan, Richard Brinsley, 162
Sherwood, William Hall, pianist, 425
Shield, William, 169
Shilkret, Nathaniel, conductor, 341
Shirinsky, Wassily, 537
Shore, Dinah, on the radio, 578
Shostakovich, Dimitri, his *United Nations* marching song, 100; his symphonies, 539
Siamese music and instruments, 29
Sibelius, Jan, Finnish composer, his *Kullervo* based on the epic *Kalevala*, 359; his symphonies and other compositions, 360, 361
Siberia (Giordano), 293
Sibirischen Jäger, Die (Rubinstein), 263
Siccardi, Honorio, composer, 561, 563
Sicilian Vespers (Verdi), 292
Siebald, Agathe von, 310
Sieben Geisling, Die (Humperdinck), 304
Siege of Rhodes, by Lawes, called first English opera, 167
Siegfried (Wagner), 281, 284, 286, 288
Siegfried Idyll (Wagner), 284
Siegfried's Death (Wagner), 286
Siegmeister, Elie, his *Music Lover's Handbook*, 384; 450
Sigismund, Archbishop of Salzburg, 187
Sigurd (Reyer), 299
Silbermann, forte-pianos owned by Frederick the Great, played by Bach, 147, 213
Silberta, Rhea, composer, 413
Silent Woman, The, by Ben Jonson, used for libretto for Richard Strauss, 303
Silva, Francisco Manuel de, wrote national anthem of Brazil, 550
Silvanus, Weber's first opera, 272
Silver Swan, The, English madrigal by Orlando Gibbons, 74
Silvestre, Paul Armand, 377
Silvestre, Pierre, violin maker, 129
Simon Boccanegra (Verdi), 291, 292
Simon, Robert A., librettist, 439, 440
Simon Guggenheim Memorial Foundation, 460
Simonds, Bruce, dean of music department at Yale, 420
Simonson, Rudolph, 527
Simrock, Nikolaus, Beethoven's publisher, 199
Sinding, Christian, Norwegian composer, 356
Sinfonia Domestica (R. Strauss), 327, 337
Singakadamie of Berlin, sings Bach's *B minor Mass*, 151, 152; gives his *St. Matthew Passion* under Mendelssohn's baton, 227, 228
Singspiel in Germany, background of opera in miracle plays, 117, 118, 168; employed by operettists, 221
Sinigaglia, Leone, 530
Sir John in Love, opera by Vaughan Williams, 364
Sisley, Alfred, 469
Sistine Choir, 82
Sitwell, Edith, 534
Sivry-Mauté, Mme. de, 469
Sjögren, Emil, 356
Skalds, their records in the theme of the *Nibelungen Ring* of Wagner, 86
Skilton, Charles Sanford, his use of Indian themes, 422, 423
Skolion, score by Seikilos, 35
Slavonic Dances (Dvorak), 358
Slonimsky, Nicholas, composer, 458 *passim*
Smallens, Alexander, conductor, 340
Smetana, Bedrich, composer, founder of the national school of Czech music, 346, 356, 357; his contributions, 357; compared with Dvorak, 359
Smith, Leo, his *Music of the Seventeenth and Eighteenth Centuries* quoted, 140; his definition of a new song form, 161
Smith, Samuel Francis, wrote words of *America*, 105
Smith, David Stanley, dean of music department at Yale, and composer, 420
Smith, Wilson George, composer, 415
Smithson, Henrietta, marries Berlioz, 257
Smithsonian Institution, its use of the gramophone, 588
Smythe, Dame Ethel, her operas, 304
Snake dance of the Hopi Indians, 9
Snow-Maiden, The (*Snegourotchka*), by Rimsky-Korsakoff, 349
Social Aspects of Music in the Middle Ages (Dent) quoted, 86-88
Social Contract, The (*Le Contrât Sociale*), by Rousseau, 175
Société des Concerts du Conservatoire, 335, 368
Société des Musiciens Independantes, 372, 377
Société Nationale de Musique, its aims and accomplishments, 370-73; 328, 376, 377
Society of the Friends of Music, 459
Society for the Publication of American Music, 460
Sojo, Vicente Emilio, composer, 568
Sokoloff, Nicolai, conductor, 340
Some Musicians of Former Days, by Romain Rolland, quoted, 170
Sonata, its early development and variety, 122, 123; as established by Haydn, 182; the rondo form, 183
Sonatas in F sharp minor and G minor (Schumann), 236, 237
Song, its probable origin, 4; evolving in secular music, 84
Song of India (Rimsky-Korsakoff), jazzed by Whiteman, 401
Song of Solomon, 18
Songs My Mother Taught Me (Dvorak), 358, 359
Songs Without Words (Mendelssohn), 230
Sonnambula, La (Bellini), an aria used as Italian national anthem, 105; 271
Sonneck, Oscar George, his *Early Concert-life in America* quoted, 380, 381
Sonnleithner, Joseph, translated Bouilly's *Leonora* into *Fidelio* for Beethoven, 211; 220
Sonnleithner, Leopold, school friend of Schubert, 219, 220
Sontag, Henrietta, 356
Sophocles, his naked dancing, 34; his *Athalie* and *Œdipus at Colonos* set to music by Mendelssohn, 230; 39, 302
Sorbonne, its printing equipment, 77
Sorcière (Leroux), adapted from Sardou's story, 301
Source, La, ballet by Delibes, 299
Sousa, John Philip, the march king, 406

Sowerby, Leo, composer of styles from church music to jazz, 440
Spalding, Albert, violinist and composer, 424, 450
Spalding, Walter Raymond, composer, 409
Spanish Caprice (Rimsky-Korsakoff), 349
Spanish Civil War, 560
Spanish Inquisition, and the Renaissance, 110
Spanish songs and music, their characteristics, 100, 101; introduced in America, 545, 546
Spanish Songs of Old California, by Lummis and Farwell, 394
Spanish-American War songs, 105
Spaun, Josef von, supplied Schubert with music paper, 218
Speaks, Oley, song writer, 424
Spectator, The, lampooned opera in London, 156
Specter's Bride, The (Dvorak), cantata, 358
Spenser, Edmund, English poet, 77
Spiel von de Zehn Jungfrauen, Das (*Play of the Ten Maidens*), a German *Singspiel,* 117
Spinelli, Niccola, 293
Spinet, origin of name, 132
Spinetti, Venetian maker of spinets, 132
Spirituals, 395-97
Spohr, Ludwig, toured Germany and Russia as a violinist, 233; voluminous composer, 234; his opera *Jessonda,* 273; conducted *The Flying Dutchman,* 280
Spontini, Gasparo Luigi Pacifico, withdrew Mendelssohn's opera *Die Hochzeit des Camancho* after one performance, 227; influence on German opera, 269; first writer of historic opera, 269; his *La Vestale* wins prize given by Napoleon, 269; 158
Spring Symphony of Schumann, 238
Spross, Charles Gilbert, song writer, 424
Stabat Mater of Pergolesi, 167; of Haydn, 184; of Rossini, 270; of Dvorak, 358
Staden, Sigmund Gottlieb, his *Seelewig* a pure German *Singspiel,* 118
Stadium Concerts in New York, subsidized by Adolph Lewisohn, 339, 459
Stadler, Albert, school friend of Schubert, 219
Ständchen (Mozart), 194
Staff and clef, their beginning and development, 51, 52
Stafford, Geoffrey, "fiddle-maker," 381
Stainer, Jacob, violin maker, 129
Stainer, Sir John, 331
Stamitz, Johann and Karl, 164
Stanford, Sir Charles Villiers, co-author with Cecil Forsyth of *A History of Music,* 42, 43; 270, 274, 281, 331
Stanoliquido, Francesco, 532
Star-Spangled Banner, The (Key), 104
Stassoff, Vladimir Vassilievich, 347
Stearns, Theodore, composer, 425
Steffani, Agostino, 158
Stein, Erwin, 507
Stein, Gertrude, wrote opera with Virgil Thomson, 442
Stein, Johann Andreas, invented Viennese action for pianoforte, 213; 572
Steinbach, Fritz, conductor, 338
Steiner, Max, 589
Steinert, Alexander, composer, 450
Steinweg, Heinrich Engelhard, founded Steinway & Sons, 214; 572
Stenhammer, Wilhelm, 356
Stenka Razin, 99
Stepan, Vaclav, composer, 523
Stephanie, Gottlieb, impresario, 192
Stephens, Ward, song writer, 424
Stern, Daniel (Mme. d'Agoult), intimacy with Liszt, 262; 247
Sternberg, Constantin Ivanovich, Edler von, pianist, 425
Stewart, Humphrey John, composer, 415
Stewart, Reginald, conductor, 340
Still, William Grant, Negro composer, won Guggenheim Fellowship, 433; demand for his work, 434
Stirling, Jane, pupil of Chopin, 248
Stock, Frederick, conductor, 340, 388
Stockhausen, Julius, friend of Brahms, 311
Stoeckel, Carl, organized Norfolk Festival, 458
Stölzel, Gottfried Heinrich, his repute as a musician, 159
Stoessel, Albert Frederic, conductor of the Oratorio Society of New York, 152; his promotion of music in America, 438, 439; director of Chautauqua music, 463; his death, 152; 390
Stokes, Richard, librettist of *Merry Mount,* 443
Stokowski, Leopold, conductor, 339; in radio, 574; discusses F.M., 584
Stokowski, Olga Samaroff, in radio, 574
Stone Guest, The (Dargomijsky), 347
Storace, Stephen, 169
Story of the Nation, The (Abdy Williams), quoted, 47
Stradella, Alessandro, an occasional madrigalist, 70; 167
Stradella (Flotow), 296
Stradivari, Antonio, pupil of the Amati, violin maker, 128, 129
Strang, Gerald, composer, 450
Stransky, Josef, conductor, 340
Straram, Walter, conductor, 339
Straus, Oscar, composer, 589
Strauss, Franz, father of Richard, 324
Strauss, Johann, Jr., his operas, 296, 297; his waltzes, 297; friend of Brahms, 311; his *Fledermaus* revived as *Rosalinda,* 296, 297
Strauss, Joseph and Edward, brothers of Johann, 297
Strauss, Richard, his *Ein Heldenleben* cited, 150; as song writer, 225, 324; his operas, 302, 303, 327; last of the German romanticists, 324; as conductor, 324; meets Alexander Ritter, 324; his advice to young composers, 325; his symphonic poems, 326, 327; marries Pauline de Ahna, 327; his orchestra, 337; 468
Stravinsky, Igor, his use of folk tunes, 99; his 20th-century development, 486, 489; his works, 490-98; 12, 95, 101, 464, 468
Streatfield, Richard Alexander, 533
Streicher, Nanette, supplied pianos for Beethoven, 213
Strepponi, Giuseppina, wife of Boito, 292
Strickland, Lily, composer, on music of primitives, in *The Musical Quarterly,* 12; 414
Striggio, Alessandro, madrigalist, 68
String quartet in sonata form, Haydn its father, Boccherini its godfather, 233
Stringham, Edwin, composer, 450
Strong, George Templeton, pianist, 425
Strozzi, Giulio, of the *Camerata,* 111
Strube, Gustave, teacher and composer, 425, 568
Stuarts, in England, masques written in their reign, 117

Study of the History of Music, The (Dickinson), quoted, 138, 244
Study of the True Art of Clavier Playing, A, by K. P. E. Bach, 161
Suffern, Carlos, composer, 563
Suite, its development from country to country, 120
Suk, Josef, composer, 523
Sullivan Arthur Seymour, in collaboration with W. S. Gilbert in light opera, 276
Sullivan, John William Navin, his *Beethoven: His Spiritual Development* quoted, 209
Sully-Prudhomme, René François Armand, 377, 378
Sumer is icumen in, an English canon, 58; as a round, 90
Sumerians, their music, 14, 15
Sun dance of the Indians, 9
Suor Angelica (Puccini), 294
Suppé, Franz von, his operas, and his *Poet and Peasant* overture, 296
Surprise Symphony of Haydn, 184
Sussmayer, Franz, Mozart's friend, 189; finished Mozart's *Requiem*, 196
Svendsen, Johan Severan, Norwegian composer, 356
Swan of Tuonela, The (Sibelius), 360, 361
Sweelinck, Jan Peterszoon, his fame as an organist, 72, 141; 68, 78
Swieten, Gottfried, Baron von, his suggestion to Mozart that he study Bach and Handel, 192; 200
"Swing," as evolved from jazz, 404
Symphonie Espagnole (Lalo), 371
Symphonie fantastique (Berlioz), 256-59, 335
Symphonie Funèbre et Triomphale (Berlioz), 257
Symphony, its early meaning, 123; an 18th century production, 334
Symphony orchestras, as a development of the 19th century, 333; in America, 339-41
Syncopation, in Spanish song, 100; in Spirituals, 395
Syntagma musicum of Prætorius, 131
Szell, George, conductor, 339, 524
Szeulto, Apolinary, composer, 525
Szop, Nicolas, grandfather of Nicolas Chopin, father of Frédéric, 24
Szymanowski, Karol, 525

Tabarro, Il (Puccini), 294
Tacitus cited, 93
Taffanel, Claude Paul, 372
Taggard, Genevieve, 446
Tagore, Rabindranath, poet, 427
Tailleferre, Germaine, one of the *Group of Six*, 487
Tale of Tsar Saltan, The (Rimsky-Korsakoff), 349
Tallis, Thomas, English composer, 74; father of English cathedral music, 78; composed for harpsichord, 138
Talma, Louise, composer, 451
Tamara (Balakireff), symphonic poem, 348
Taneieff, Sergei Ivanovich, chamber music composer, 330, 487
Tanglewood concerts, 459
Tango, its source, 13, 100, 547
Tannhäuser minnesinger made known by Wagner 90; 263 279 284
Tannhäuser (Wagner), derived from Wolfram von Eschenbach, 90, 280, 284
Tansman, Alexandre, 464, 526
Tans'ur, William (*A Complete Melody in Three Parts*), 382
Tapper, Mrs. Thomas, teacher, 454
Tartini, Giuseppe, musical authority on the violin, 130; his *Devil's Trill* on concert programs today, 130
Tasso, Torquato, his father, Bernardo, directed plays, 109; his *Aminta* prophetic of opera, 110; 69
Taucher, Der (*The Driver*), by Schubert, 222
Taverner, John, English composer, 74
Taylor, Deems, his varied musical interests, 436, 437
Tchaikovsky, Peter Ilyitch, his use of folk tunes, 99, 329; decides to become a composer, 329; marries Antonina Milioukov, 329; receives annual allowance from Mme. von Meck, 329; conducted concerts at Carnegie Hall, 329; his tone poems, 333; his orchestra, 336; dies, 330
Tchekhov, Anton Pavlovich, 515
Tcherepnin, Alexander, son of the following, 538
Tcherepnin, Nicholas, completed Moussorgsky's *The Fair of Sorotchinsk*, 351; 536
Teatro Colón, Buenos Aires, 550, 562
Teatro Municipal, Caracas, Venezuela, 553
Tedesco, Arrigo, Germany's greatest musician, 109, 110. *See also* Isaak
Tedesco, Mario Castelnuovo, 532
Telemacco (Gluck), 174
Telemann, Georg Philipp, forms the *Collegium Musicum*, 146; his repute as a musician, 159; in orchestration, 334; dies, 160; 151, 155
Tempest, The (Shakespeare), set to music in the form of a masque, 117; opera by Locke, 167; music by Sullivan, 276; tone poem by Tchaikovsky, 330
Templar und Jüden, Der, opera by Marschner, based on Scott's *Ivanhoe*, 273
Templeton, Alec (Andrew), on the radio, 578
Terence (Publius Terentius Afer), his poem *Andria* translated by Mendelssohn, 227; 109
Terminology of music, new phrases, 467
Ternina, Mme. Milka, 391
Terpander, 33, 38, 39
Terry, Charles Sanford, his *J. S. Bach: A Biography* quoted, 144-46, 150; statement in Grove's *Dictionary*, 152; on Wilhelm Friedemann Bach as a composer, 159; his *John Christian Bach: A Biography* quoted, 161, 162
Terry, Richard Runciman, his *Heritage of Music* quoted on Palestrina, 82
Tetrachord, its meaning, 35; those of the *Greater Perfect System* and the *Lesser Perfect System*, 39, 40
Tetralogy, as a designation for Wagner's *Ring*, 284
Thaïs and its *Meditation* (Massenet), 300
Thalberg, Sigismond, pianist, 215
Thamos, King of Egypt (Mozart), 192
Thayer, Alexander Wheelock, his *Life of Beethoven* in the English translation sponsored by the Beethoven Society of New York, 203
Théâtre de la Monnaie, 528
Theatre Guild of New York, 397
Théâtre Italien, in Paris, 270
Théâtre Lyrique, in Paris, 297
Theodore Thomas Orchestra, Chicago, 388
There is an Alehouse, as folk music, 94
There'll Be a Hot Time in the Old Town Tonight, 105
Theremin, Leon, inventor of the Theremin, 587

Theremin, 587, 589, 590
There's a Long, Long Trail (Elliott), 105
Thespis, 34
Thibaut, Prof, Anton Friedrich Justus, his treatise *On Purity in Musical Art*, 236
Thibaut de Champagne, King of Navarre, as a troubadour, 88
Third Symphony (*Rhenish*) of Schumann, 240
Thirty Years' War, 120
Thomas, Ambroise, made immortal by his *Mignon*, 298; his orchestra, 336
Thomas, Arthur Goring, 331
Thomas, John Charles, on the radio, 578
Thomas, Theodore, conductor, 340; introduced Wagner to America, 388; 390
Thomson, César, violinist, 565
Thomson, Virgil, his musical theories, 442; his opera with Gertrude Stein, 442
Thorborg, Kerstin, 573
"Three B's—Bach, Beethoven and Brahms," 311
Three Blind Mice, English round, 75, 90
Three Centuries of French Medieval Music (Gastoué) quoted, 61
Three-Cornered Hat, The (de Falla), 322
Thuille, Ludwig, his *Lobetanz* at the Metropolitan Opera, 303
Tibbett, Lawrence, in *Emperor Jones*, 436; on the radio, 578
Tieck, Ludwig, his legend of St. Genevieve used by Schumann, 239
Tieffenbrucker, Caspar, *see* Duiffoprugcar
Tiessen, Heinz, 518
Till Eulenspiegel of Strauss, 259, 326
Tillyard, Henry Julius Wetenhall, in revival of church chants, 45
Timotheus cited, 33
Tinayre, Yves, 515, 573
Tinctoris, Johannes, Flemish theoretician, 63; founded school of Naples, 64
Tinel, Edgar, 528
Tippett, Michael, 535
Titian, 77
Titus, 20
Toccata of Galuppi, by Browning, 167; of Schumann, 236, 242
Toch, Ernst, 464, 519, 520
Toeschi, Giovanni Batista, 164
Tolstoy, Count Leo, 541
Tomasi, Henri, conductor, 522
Tommasini, Vincenzo, 532
Tone poem, as developed by Liszt, 265
Tonkünstlerverein (Musicians' Club), of Vienna, 313
Torelli, Giuseppe, regarded as the inventor of the *sonata* form, 124; his use of the *concerto* form in violin compositon, 130
Torr, Cecil, quoted from the *Oxford History of Music*, 37
Torrobe, Moreno, 530
Tosca, La (Puccini), from story by Sardou, 294
Toscanini, Arturo, conducts at Bayreuth, 282; in radio, 574
Tourel, Jennie, 573
Tourte, François, perfected the violin bow, 233
Traetta, Tommaso Michele Francesco Saverio, invited to Russia, 346
Trakl, Georg, 507
Tramp, Tramp, Tramp, 104
Traviata, La (Verdi), from Dumas' *Camille*, 291, 292
Tregian, Francis, 78
Treitschke, Georg Friedrich, rewrote *Fidelio* for Beethoven, 211
Trenchmore, folk music ballad, 94
Trend, John Brande, on Andalusian folksongs, in *Manuel de Falla and Spanish Music*, 100, 101; on Albeniz, 363; on de Falla, 529
Trial by Jury (Gilbert and Sullivan), 276
Triebschen, Wagner's Swiss retreat, 281
Tristan und Isolde (Wagner), 259, 281, 282, 286
Triumphs of Oriana, The, a collection of English madrigals, 78
Trompeter von Sakkingen, Der (Nessler), 302
Troubadours and trouvères, their influence in church music, 60; as traveling minstrels, 88-90
Trovatore, Il (Verdi), 291
Troyens, Les (Berlioz), 257-59
Troyer, Carlos, collector of Indian songs, 422
Truxa, Frau Celestine, Brahms' landlady, 313
Tsar's Bride, The (Rimsky-Korsakoff), 349
Tschudi, Burkhardt, piano maker, 213, 572
Tuckey, William, first in American to train choir boys, 383
Tudor music, 73; its revival by Vaughan Williams, 364
Tufts, John, his *Art of Singing* the first book of instruction in America, 381, 382
Tuning, 38; of stringed instruments, 129, 149
Turandot (Puccini), 294
Turgenieff, Ivan Sergeyevich, his *Virgin Soil*, 347
Turina, Joaquin, 528, 529
Tuthill, Burnet Corwin, founded Society for the Publication of American Music, 460
Tweedy, Donald, composer, 450
Twelve Million Black Voices, a folk history, 401
Twelve-tone scale, as used by Satie, 478; by Krenek, 519; by Juan Carlos Paz, 563
Tye, Christopher, English composer, 74
Tyndale, William, made first English translation of the New Testament, 78

Ugarte, Florio, 563
Unfinished Symphony (Schubert), 223, 224, 335
United Nations, The, marching song by Shostakovich, 100
University of Paris, founded by Charlemagne, 49
University of Toulouse, 56
Unknown Brahms, The, by Schauffler, 310
Uribe-Holquin, Guillermo, 554, 565
Urrutia-Blondel, Jorge, Chilean composer, 564, 565

Valenti, Alfredo, stage director of Chautauqua opera, 463
Vallee, Hubert Prior (Rudy), on the radio, 578
Valse Triste (Sibelius), 360, 361
Van der Stucken, Frank Valentin, conductor, 414
Van Grove, Isaac, conductor, 341
Vanneschi, Francesco, librettist for Gluck, 173
Van Vactor, David, composer, 450, 569
Varèse, Edgar, composer, 433, 455
Varesso, Abbé, librettist of Mozart's *Idomeneo*, 192
Variation, Beethoven's handling of it, 212
Variations, on a French air, by Schubert, dedicated to Beethoven, 220; on a theme

by Mozart, by Reger, 323; on a theme by Beethoven, 328; *Enigma*, by Elgar, 331
Variations Sérieuses in D minor (Mendelssohn), 230
Varnhagen von Ense, Karl August and Rahel Antonie Friedrika Levin, 226
Vega, Carlos, 547, 561
Velasquez, José Francisco, 552
Venetian school, founded by Willaert, 63, 64, 66
Veracini, Antonio, violinist, 130
Verdi, Giuseppe, his early life, 290; death of his wife and children 291; late recognition of his genius, 292; his orchestra, 336
Veretti, A., 532
Verlaine, Paul, poet, 378, 427, 469
Véronique (Messager), 301
Vestale, La, opera by Spontini, wins prize given by Napoleon, 269
Viadana, Ludovico, his motets for voices and organ, 124
Vianna, Fructuoso, Brazilian composer, 558
Victoria, Tómas Luis de, Spanish composer, 73, 74, 362, 546
Vidal, Paul Antonin, 374
Vie Parisienne, La (Offenbach), 296
Viennese Period in music, 177, 178
Viéville, Lecerf de la, quoted from Rolland's *Some Musicians of Former Days* on Lully, 170
Village Pastor, The (Le Divin du Village), opera by Rousseau, a rival to Gluck's *Orfeo*, 175
Villa-Lobos, Heitor, composer, 546, 548; his career, 555-57
Villanueva, Felipe, 551
Villegas, Miquita, actress, 546
Villi, Le (Puccini), 293, 294
Villiers de Lisle-Adam, Philippe de, 378
Viola, Francesco, choirmaster, 67
Viola d'amour, da gamba, 128
Violin, its origin owed to the minstrel, 85, 127; famous makers and developers, 128, 129; Corelli's relation, 137
Violin Concerto of Beethoven, 206, 208; in E of Mendelssohn, 230
Violinists, *see* Virtuosi
Viols, their importance in madrigals, 122; chest of, mentioned by Pepys, 127
Viotti, Giovanni Battista, assisted Tourte in perfecting the violin bow, 233
Virgin Soil (Turgenieff), 347
Virginal, origin of name, 132
Virtuosi, their rise in the musical world, 144; the pianists, 214, 215; the violinists, 233, 234
Vitali, Giovanni Battista, composer for the violin, 130
Vitruvius, writer on architecture, 43
Vitry, Philippe de, French poet and composer, 58, 59
Vivaldi, Antonio, developed the *concerto* form, 124; transcriptions of his works made by Bach, 130
Vltava (Smetana), 357
Vocal polyphony, 119
Voder, sound device, 589
Vogl, Johann Michael, baritone, friend of Schubert, 219, 220
Vogler, Georg Joseph (Abbé), 271
Vogrich, Max, 418
Volkel, George, 463
Volkunger, Die (Kretschmer), 302
Voltaire, François Marie Arouet de, wrote librettos for Rameau, 171
Voormolen, Alexander, 527
Voyevode (Tchaikovsky), 329
Vuillermoz, Jean, composer, 522

Wacht am Rhein, Die, its influence on Germans, 105
Wagenaar, Bernard, violinist and teacher, 456, 527
Wagenaar, Johan, teacher, 456, 527
Wagenseil, Georg Christoph, 179
Wagner, Cosima, daughter of the alliance of Liszt and Countess d'Agoult, wife of von Bülow and then of Richard Wagner, 262, 281; her death, 282
Wagner, Oscar, president of the Society for the Publication of American Music, 460
Wagner, Siegfried, takes over after his mother's death, 282; showed talent in *Der Bärenhäuter*, 302
Wagner, Wilhelm Richard, his *Nibelungen Ring* borrowed from the Norse skalds, 86; makes Tannhäuser, minnesinger, known to moderns, 90; attempts at blending poetry and music, 111; his *Meistersinger* cited, 150; influenced by *Damnation of Faust*, 259; his early life, 278; marries Minna Planer, then Cosima, 279, 281; contributions to music, 282-88; his development of the orchestra, 336; his death, 282; 174, 240, 292, 468
Wahnfried, Wagner's villa in Bayreuth, 282
Wald, Der (Smythe), 304
Waldstein, Count Ferdinand von, sends Beethoven to Vienna to study with Haydn, 199, 200
Waldstein Sonata of Beethoven, 206, 208
Walküre, Die (Wagner), 284, 286, 288, 356
Wallace, William Vincent, his *Maritana*, 276; quoted from Grove on the orchestra, 337
Wallenstein, Alfred, conductor, 340
Wallenstein (Schiller), trilogy of symphonic poems by d'Indy, 374
Walsegg, Count Franz von, 196
Walter, Bruno, conductor, 339, 507
Walter, Thomas, 382
Walton, William, 534, 535
Waltz, its popularity in Mexico, 551
Wanderers Nachtlied (Schubert), 222
War of the Buffoons, in defending Italian opera, 136, 167, 171, 174, 218
War of 1812, produced *The Star-Spangled Banner*, 104; 385
Ward, Frank Edwin, composer, 424
Ware, Harriet, composer, 414
Warlock, Peter (pseud. of Philip Heseltine), 532
Washington, Chas. or Chaz, of Vicksburg, and jazz, 401
Washington, George, President of the United States, 383
Water Carrier, The (Cherubini), 268
Water Music, The, suite by Handel, 159
Waterloo, Battle of, 345
Watts, Isaac, hymn writer, 385
Watts, Winter, 450
Waverley (Berlioz), 256
Wa-Wan Press, founded by Arthur Farwell, 421
Weaver, Powell, composer, 450
Webb, Samuel (father and son), 169
Weber, Aloysius, spurns marriage with Mozart, 188
Weber, Carl Maria von, his use of the *Singspiel*, 221, 272; sought as teacher for Schumann, 236; Mozart held up to him as

a model, 271; his contributions to music, 272, 273; dies after conducting first performance of *Oberon*, 272
Weber, Constanza, marries Mozart, 188; 192
Webern, Anton von, composer, 505; his compositions, 507
Wedding of Camancho, The (*Die Hochzeit des Camancho*), opera by Mendelssohn, 227, 230
Wedekind, Frank, 507
Wedge, George Anson, dean of Institute of Musical Art, 459
Weelkes, Thomas, English madrigalist, his *Fancies for Strings* were ancestors of the string quartet, 74
Wegeler, Franz, Beethoven's friend, marries Eleanor von Breuning, 199; remark on Beethoven quoted by Schauffler, 201
Wegelius, Martin, teacher of Sibelius, 359
Wehrli, Werner, 528
Weidman, Charles, dancer, 437
Weigl, Karl, 464
Weil, Oscar, song writer, 424
Weill, Kurt, composer, 445, 464; his use of the jazz idiom 518
Weimar, Bach made organist, 145; Mecca for musicians, home of the *School of the Future*, 263
Weinberger, Jaromir, composer, 464; his *Schwanda* at the Metropolitan, 525
Weiner, Leo, 523
Weingartner, Felix von, quoted from *The Musical Quarterly*, 262; 328
Weinlig, Theodor, cantor of St. Thomas' School, 279
Weiss, Adolph, composer, 450, 505
Weisshaus, Imre, 523
Weissmann, Adolph, 517
Wellesz, Egon, in revival of church chants, 45; on Schönberg, 501; quotes Schönberg, 505; a pupil of Schönberg, 507; his compositions, 508; his early death, 508
Well-tempered Clavichord, The (*Das Wohltemperirtes Clavier*), by Bach, 149, 250
Werfel, Franz, 519
Werkmeister, Andreas, his treatise on Musical Temperament, 149
Werther (Massenet), 300
Wesendonck, Otto and Mathilde, attracted to Wagner, 280
Wessel, Mark, composer, 450
Westberg, Eric, 526
Wette, Adelheid, sister of Humperdinck, 303
When the Lights Go On Again All Over the World, by Seiler, Marcus and Benjamin, 106
White, Clarence Cameron, Negro composer and violin virtuoso, 424
White, Grace Hoffman, 441
Whiteman, Paul, and jazz, 402
Whithorne, Emerson, American expression in his compositions, 430, 431
Whiting, Arthur Battelle, composer, 410
Whitman, Walt, his text used in *A Sea Symphony*, by Vaughan Williams, 364
Whitney, Joan, 106
Whittaker, William Gillies, on Bach, 150
Who is Sylvia? (Schubert), 222
Whole-tone scale, Debussy's use of it, 473, 478
Whyte, Ian, English composer, 74
Whythorne, Thomas, English composer, 74
Widor, Charles Marie Jean Albert, 512
Wieck, Clara, her marriage to Schumann, 237, 238; figures as *Chiara* in Schumann's *Davidsbund*, 237; conflicts with her father over proposal to marry Schumann, 238; tours as pianist, 239; 228. Hereafter referred to as Clara Schumann
Wieck, Friedrich, father of Clara, and piano teacher of Schumann, 236
Wiener, Mrs. Alma M., founded Cos Cob Press, 460
Wieniawski, Henry, violinist and composer, 526
Wilbye, John, English madrigalist, 74
Wilde, Oscar, 302, 428
Wilder, Thornton, 546
Wilhelm, Count of Schaum-Lippe, 161
Wilhelm Ernst, Grand Duke of Weimar, engages Bach as court organist, 145
Willaert, Adrian, founded Venetian school, 64, 66; his compositions, 66, 67; revived the madrigal with Petrarch's texts, 67; 68-70, 124
Willeke, Willem, 392
William, Count of Poitiers, as a troubadour, 88
William, the Norman conqueror, brought "Romance" to England, 87
William III of England, 381
William Tell (Rossini), 270, 335
Williams, Alberto, 550
Williams, Bert, Negro comedian, 424
Williams, Charles Francis Abdy, his *Story of Notation* quoted, 47
Williams, Gerrard, 533
Williams, Ralph Vaughan, his revival of music of the Tudor period, 364; his compositions, 364
Willmann, Magdalena, opera singer, loved by Beethoven, 202
Winchester Cathedral, its organ, 50
Winterreise (Schubert), 222
Witkowski, Georges Martin, 373
Wittgenstein, Paul, compositions for him by Ravel for left hand alone, 480
Wittgenstein, Princess, *see* Sayn-Wittgenstein
Wolf, Hugo, song writer, 225, 321, 322, 505
Wolf-Ferrari, Ermanno, his operas, 295
Wolfe Thomas Clayton, 446
Wolff, Albert, conductor, 339
Wolle, Dr. John Frederick, gives *B minor Mass* at the Bach Festivals in Bethlehem, Pa., 152, 383
Wollenhaupt, Hermann Adolph, pianist, 425
Wolpe, Stefan, 464
Woman of Samaria, The, oratorio by Sterndale Bennett, 231, 232
Wood, Sir Henry Joseph, conductor, 339
Woodman, Raymond Huntington, song writer, 424
Wooldridge, Harry Ellis, his "Polyphonic Period" in *Oxford History of Music* quoted, 56; on Josquin, 65
Worde, Wynkyn de, printed the first English song book, 77
World History of the Dance (Sachs), quoted, 6
Worth, Amy, composer, 414
Wozzeck, opera made Berg famous, 506
Wreckers, The (Smythe), 304
Wright, Richard, his *Twelve Million Black Voices* a folk history of the American Negro, 401, 402
Wülken (or Wilcken), Anna Magdalena, marries Bach, 145; dies in an almshouse and is buried in pauper's grave, 147, 148
Wüllner, Franz, friend of Brahms, 311
"Würth, Karl," pseud. of Brahms, 308
Württemburg, Duke of, 160
Wyman, Loraine, Kentucky mountain songs, 419

Xerxes, opera by Handel, with the *Largo,* 157; by Cavalli, 170

Yankee Doodle, 104
Yeats, William Butler, 427
Yok-Kyi quoted in *Pro Musica* by B. Jenkins, 28
Youmans, Vincent, composer, 407
Ysaye, Eugène, plays Franck's violin sonata dedicated to himself, 368
Ysaye, Theo, 528
Yuo, Chinese word for music, 24

Zachau, Friedrich Wilhelm, taught Handel, 155
Zampa (Hérold), 275
Zandonai, Riccardo, his operas, 295
Zapiola, José, composer, 553
Zaremba, Nicholas, teacher of Tchaikovsky, 329
Zarling, Gioseffe, Italian composer and theorist, 66, 67, 171
Zarzûela, 547
Zaza (Leoncavallo), 294
Zedlitz, von, friend of Schubert, 219
Zelter, Carl Friedrich, conducted Bach's motets, 152; his death, 228; 227
Zemlinsky, Alexander von, taught Schönberg, 499; 505
Zeus and the *Muses* cited, 32
Ziegler, Marianne von, her texts used by Bach, 150
Zigeunerbaron, Der (J. Strauss), 297
Zimbalist, Efrem, violinist, director of the Curtis Institute, 458, 459
Zipoli, Domenico, 550
Zmeskall, Nikolaus, violoncellist, 201
Zoilo, Annibale, appointed by Pope Gregory XIII to reform church music, 81
Zola, Émile, 301
Zorina, Vera, ballerina, 494
Zucca, Mana, composer, 413
Zumaya, Manuel, 551
Zumpe, Johann, made one of the first small pianos, 213
Zuñi Indians, their rain dance, 9
Zwart, James, 527
Zweers, Bernard, 527
Zweig, Stephan, makes libretto from Ben Jonson's *The Silent Woman* for Richard Strauss, 303
Zywny, Adalbert, Chopin's first music teacher, 245

New Revised Edition

TWENTIETH CENTURY MUSIC

HOW IT DEVELOPED
HOW TO LISTEN TO IT

By MARION BAUER

THIS admirably planned and brilliantly executed explanation of modern music is a guide to the vast number of music lovers who want to listen to the music of twentieth century composers intelligently and with enjoyment, but who realize this is possible only if they have some understanding of its background and its development out of the past and a guided introduction to the composers themselves.

This revised edition has been so greatly enlarged that it now contains twenty-three chapters instead of the eighteen in the original edition which was published in 1933. These include new chapters dealing with the younger American contemporaries, a chapter on composers of Latin America, and a chapter on The New Aesthetic which discusses the effect of the War, the machine: phonograph, radio, television, motion pictures, and the ballet which have so profoundly influenced modern music. The entire book has been completely reset.

UNIVERSAL
LIBRARY

118 376

UNIVERSAL
LIBRARY